

PRACTICAL PALMISTRY

A CLEAR AND COMMON-SENSE EXPLANATION OF
THE SCIENCE BY MEANS OF WHICH EVERY-ONE
MAY READ HIS OWN CHARACTER
AND FORETELL HIS OWN FUTURE
AND FATE

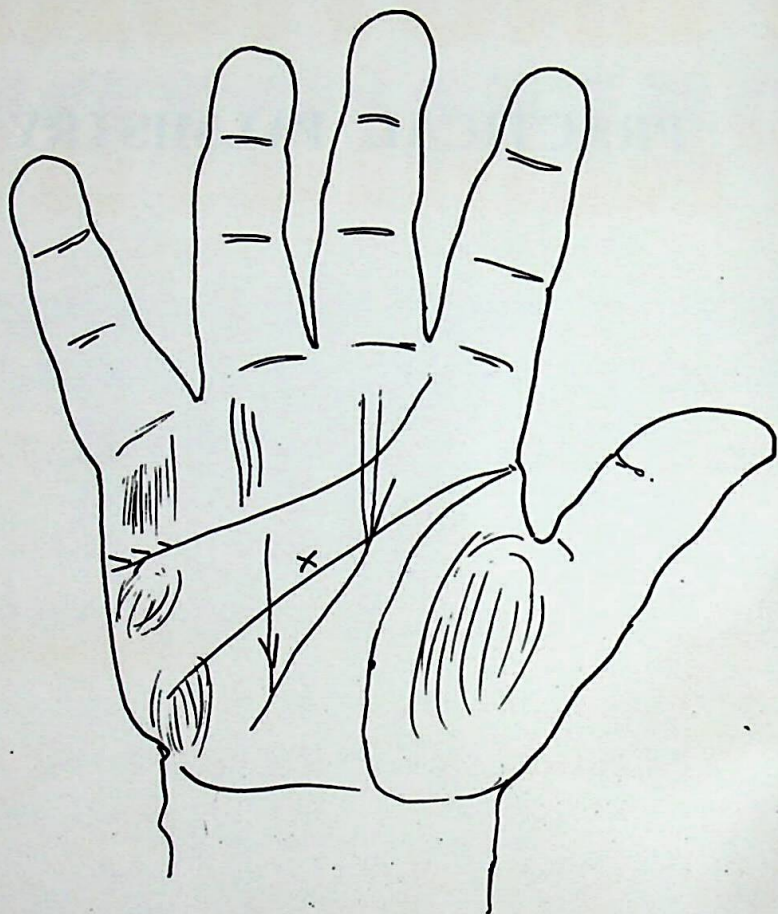
WITH SIXTY-EIGHT FULL PAGE PLATES



KEIRO



PRACTICAL PALMISTRY



**THE HAND OF A TRUSTWORTHY, BROAD-MINDED,
GENEROUS, AND LOVABLE PERSON**

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**A CLEAR AND COMMON-SENSE EXPLANATION OF
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**TREATISES ON
CLAIRVOYANCE AND PSYCHOMETRY**

WITH SIXTY-EIGHT FULL PAGE PLATES

BY

K E I R O

(CHARLES YATES STEPHENSON)

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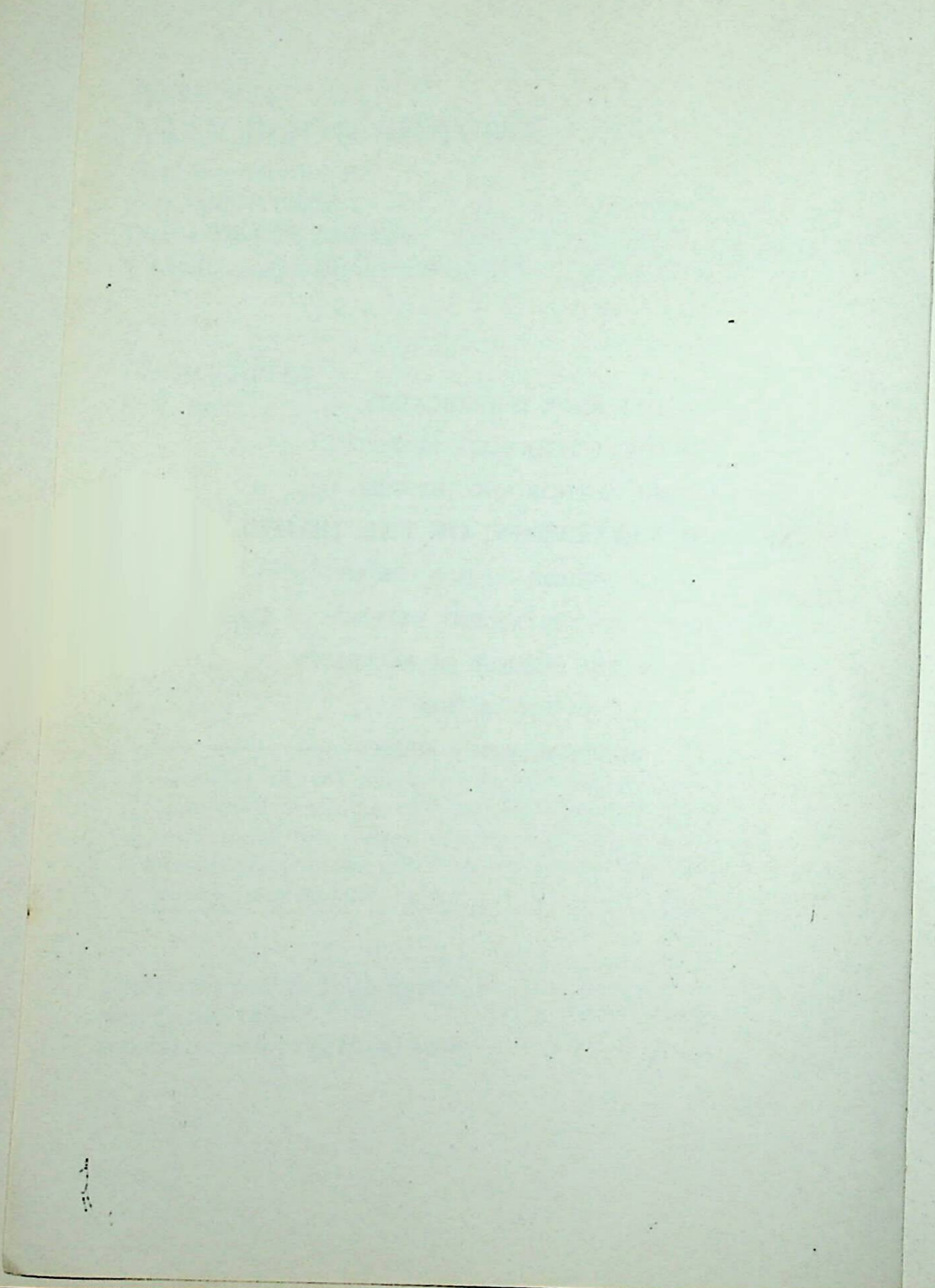
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THIS BOOK IS DEDICATED
WITH AFFECTIONATE RESPECT
BY THE AUTHOR AND HIS WIFE TO
MR. R.D. YELVERTON, OF THE TEMPLE
IN GRATITUDE TO HIM FOR HIS
DISINTERESTED AND ELOQUENT DEFENCE OF THEM
AND OF THE SCIENCE OF PALMISTRY
IN THE ACTION
(HARMSWORTH v. KEIRO)



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INTRODUCTION

I do not intend, in this Introduction, to take up much of my readers' time by going over the old ground, trodden by almost every writer on works of palmistry, as to the antiquity of the science of chiromancy. We may safely say that it is, to use an expression that everyone will understand, "as old as the hills." It certainly dates back from before the time of the Bible, and, in order to prove how much was thought of the science in Bible days, I shall give, in a later part of this Introduction, over thirty different texts from the Old Testament which refer to the hand and lines on the hand.

That palmistry undoubtedly is a science and an art, I firmly believe every intelligent and deeply-thinking man and woman would agree, if they would only take the trouble, and pains, to devote a small portion of their time to investigate, with a genuinely unbiassed mind, and completely purge from their imagination the ridiculous and, I may say, the amusing side of the question, which has no doubt crept into the science through its being taken up by a large proportion of the people as "something to amuse them." It is very far from my mind to condemn this spirit altogether. We are not advanced enough in the science in this generation to make people take it as the serious and interesting subject which many deep-thinking men and women, and clever to boot, know it to be.

I will venture to say that, whilst this old world of ours is inhabited by human beings as they are now constituted, that innate wish to "peep into the future" will always be with us. Now, the question which vexes some people's minds more than any other is this : Is it right to do so or attempt to do so? This will be answered by utter bigots with a decided negative. From open-minded people, probably, to a certain extent, a contrary answer will be given, and I shall endeavour, in this Introduction, to prove to the open-minded personage (to bigots I have nothing to say) that in a reliable and honest person's hands an enormous amount of benefit and good advice can be, and I firmly believe should be, and is meant to be, given to the human race through the now almost wasted science and truths of palmistry, which, although so old, for some inconceivable reason seems to have been periodically the butt for ignorant bigots in all ages.

However, I sincerely trust and believe we are on the threshold of more enlightenment on the subject. I trust more clever, intelligently thinking and brainy people will make it worth their while to commence some little inquiry into the subject for themselves. They will find it such an exquisitely interesting one that I have no fear of their relinquishing it. Fancy, in a few words, " We are all carrying with us a most beautiful map, in close connection with the soul, or brain (the seat of the soul), and on that map is the writing of God." If this is not an interesting subject for the most thoughtless (I will bar bigots again) I am no judge of human nature.

But to imagine it is a clever thing to attempt to strangle by ridicule one of God's most interesting of studies and sciences is the action of a fool. " Fools think it clever to laugh

at anything which they cannot understand, or do not think it worth their while to study." I can imagine a person of this character, if he could have been shown a page of Pitman's shorthand a few years before it was discovered, taking the circles, dashes, strokes, dots etc., as an immense joke, to be laughed to scorn, as meaning absolutely nothing to his mind, as these marks, until one studies and understands the meaning of them, would appear ridiculous; or he might at the present time stand on the Thames Embankment and giggle and make fun at the hieroglyphics on the Cleopatra Needle. Why ? Simply because he cannot understand the meaning of them. Any egregious ass can turn to ridicule the most religious or scientific subject, but this form of ridicule is but a sign of his own ignorance, and in this instance an insult to the Divine Spirit who has placed these marks in men's hands. Feeling very strongly on the subject, I must say I consider it impudent ignorance when intelligent people know and feel that the mystic signs placed in the hands of man and woman are placed there by the Great Divine Being, who does nothing without reason and purpose, yet scoff at palmistry.

Far be it from me, simply a humble palmist, who perchance has studied the subject and these marks in men's hands a little more than others, to arrogate to myself any supreme knowledge, or to attempt even to appear to know more of the future than it is meant by the Great Spirit that we may know for our own good, and perchance the good of others. I say all who will take the trouble to study the subject may understand, and I honestly say will believe, the truth of the science. As for myself, the more I study men's hands, the more ignorant I appear to myself when I see and prove the Divinity there is in it, and, I firmly believe, a Divinity that

men may, and will, in the future use for their own good and welfare in life. Speaking metaphorically, as I turn each page in this great volume, more capabilities appear beyond my limited vision, and the greater and more interesting the volume before me becomes.

I can only briefly allude to some of the more nonsensical opinions, that palmistry is not a science, which are put forward by ignoramuses, whose only excuse for putting them forward can be this great one—that they know *nothing whatever* of the matter, probably have never studied it, or cared to do so. But it is, at the present time, as it appears always to have been. A bigoted minority has always stood in the path as obstacles to scientific enlightenment, and endeavoured by injustice, and when possible even cruelty, to force the majority to think as they would like to make them think, never giving any scientific reason or any proofs that these scientific truths *are not*, simply saying : “I don’t believe them I cannot bring forward any genuine reasons why I do not believe them, but as I don’t, I am determined, if possible, no one else shall.”

I have seen lately published, I presume in all good faith, that “the lines of the hand were simply creases formed by folding the hand.” Creases forsooth ! Anything more grossly ridiculous and untruthful was never written. Lines never come in this way. Small lines, dashes, dots, crosses, and minute kinds of hieroglyphics *will come and go*, particularly in the right hand, within less than a year. Anybody can prove this statement. Let them, particularly one passing an active life or about to make some great change in life, such as marriage or some other important event, take a cast of their hand now, and another in six ‘or twelve months’ time, and I will guarantee they will see some fresh signs *produced* and some old ones

gone. This is positive proof, and a test that anyone can try. The man who speaks of "creases by folding his hands" cannot produce an iota of proof of his statement.

Why should these lines, signs, marks, etc., come and go in the hand ? It is my firm conviction that they are formed from, and in direct communication with, the brain through the nerves. A certain event, or coming event, is centred in the brain. Speaking vaguely, one says, "The head is full of such and such an idea," and the more the head or brain is full of it the more distinct will that certain mark or sign, conformably with that idea in the brain, mark itself in its own way in the hand. The more sensitive a man or woman is the more will the lines and other signs show in their hands. Some certain event in the life of one person will have a much greater effect on the mind or the brain of one than of another. A highly-strung, nervous woman, of a very affectionate nature, would naturally feel certain events in life in connection with her heart's affections or disappointments, sometimes taking years to overcome certain troubles, more than a callous or harder nature would do; consequently, the mark in the hand of the sensitive woman would be more distinct than if this were not the case.

Another instance. One man of iron nerves would probably laugh at the most imminent peril to his life, or at a hair's-breadth escape, when passed, and would probably in a short time forget all about it. Another man, of a more timid nature, would be so much impressed by the danger he had undergone and escaped from that it would be one great item in his life which he would always remember and speak about. Therefore, the mark showing such danger had been passed, no matter from what cause, which shows plainly in his hand, is as easily to be read by a clever student of chiromancy as

if he had handed to him a printed statement of the news.

I will give one more simple instance of this with regard to travels. I have seen a deeply-marked line of travel in the hand of a lady who had only taken *one* long journey in her life—from Birmingham to Italy—when a young woman, and had met and married her husband there. That journey had impressed her brain, and had been discussed over and over again to her numerous friends and children ; in fact, that travel was one of the great events of her life, consequently it was marked more easily for me to read than the numerous travels of a Stanley or some globe-trotter, always on the move, and on whom a run from London to Cape Town and back would scarcely leave an impression.

D'Arpentigney has hinted at this connection with the brain and hand, and that eminent and painstaking scientific lady palmist, Mrs. Katharine St. Hill, states that she has found this to be true during her studies of hands in hospitals. She says that "the lines fade out of the hand when the brain is inoperative, either permanently or temporarily—permanently, as in cases of paralysis, softening of the brain, senility ; or temporarily, as in cases of concussion of the brain, in which case, when the patient recovers his or her senses, and the brain thinks coherently again, the lines return deeply into the palm. A great many doctors examine the hands of their patients now, even the skin and nails. And no normal hand is found where the brain-power is either absent or diseased, or amongst lunatics. The brain can be likened to a Marconi receiver, and registers its thoughts and impressions all over us by means of the nerves, through whose action on the skin the lines are formed.

The future is the embodiment of the consequences of the present, a road already made though not yet traversed. By those who have the knowledge it may be foreseen sufficiently to warn travellers against the obstacles in the way, so that they can turn and probably avoid them. Certain temperaments are subject to certain dangers. Warnings can be given with regard to certain illnesses, and also in the case of some accidents, which may possibly be avoided. The hands show all this."

I have clients who call my attention almost every week to certain lines and marks which they assure me have just come, or have very recently come, into their hands. They are quite certain this or that peculiar mark was not in their hand three or six months ago, as the case may be. In scientifically telling them what these marks, to your knowledge, may denote, there is no witchcraft, no magic, no black art. What seems so utterly impossible to the ignorant—I mean the person ignorant of the subject of Palmistry—when explained to him or her, and a sensible reason given, becomes not "impossible," but "how simple." The greatest mysteries in life are the simplest when they are understood.

I have endeavoured to make this book as common-senselike, simple, and clear as it is possible to make any work dealing with subjects of an occult or mystical nature. The day is not with us yet when all these things are so clear that "he who runs may read." Such is human nature that, probably if it were so, much of the interest now centred in it would be gone. Like the North Pole, the unknown will always be sought after until its mysteries are mysteries no more.

We cannot altogether explain some of the predictions of palmists. I thoroughly believe some human beings have to an

acute extent some sense (I have no name else for it) that is very little thought of or recognised – a 'sense of futurity'. Some will call it a presentiment of coming good or evil, and there are people who have it with regard to themselves only, or to those closely connected with them and whom they dearly love, and find the sense comes to them by forebodings or dreams. There is no doubt the lower animals have this sense to a marked degree, and it accounts for their migrations, etc. The carrier pigeon returning to its home from immense distances, the occasional restlessness and baying of a dog before death, the scent of the bloodhound, seems almost a miracle. The North American Indian's foreknowledge of events, also his skill in tracing and eluding his enemies and dangers, are similarly unaccounted for.

These are some senses which, besides the five wellknown ones, cannot be altogether explained; they belong to the unknown. It is very probable that civilization and the use of reason in man has supplanted and almost annihilated this power, but it is not quite gone, and is still powerful in certain organizations. It may be that through its actions the nerve centres are influenced by future events and, through those nerve centres, mark the hand.

**“ There are more things in heaven and
earth than are dreamt of in our philosophy.”**



IMPORTANCE OF THE HAND

IT is from the importance of the hand that the belief in chiromancy or palmistry, and the prestige of the same, arose. Curiosity, imagination, and faith in the Divine signification of everything, were quick to give a value to the marks that cover the hand, and to interpret its individual variety. That hands, in whatever number they may be, are noticeable at first glance by their dissimilarities cannot be denied ; it is striking.

Broadly speaking, all clever and successful persons in any particular science or art would have a similar type of hand; good soldiers, pioneers, lovers of adventure and travel, etc., another similar kind of hand, as far as shape is concerned ; but there are not, and never have been, any two hands in the world marked exactly alike, and there have never been two fates quite exactly alike. Very great similarity of fate and fortune occurs, and the hands of those persons would be shaped and marked very similarly; and as there are cases in which only a little difference in two characters and fates exists, so there is only a little difference in the marking of their hands.

The shape of the hand varies endlessly, according to the bearings, analogies and changes that the person whose hand it is capable of or susceptible to. Its volume, bones, nerves, muscles, complexion, colours, outlines, position, mobility, tension, proportion, length, all offer to us distinctions noticeable and easy to grasp. It is certain that the hand reveals the character of the individual, and so

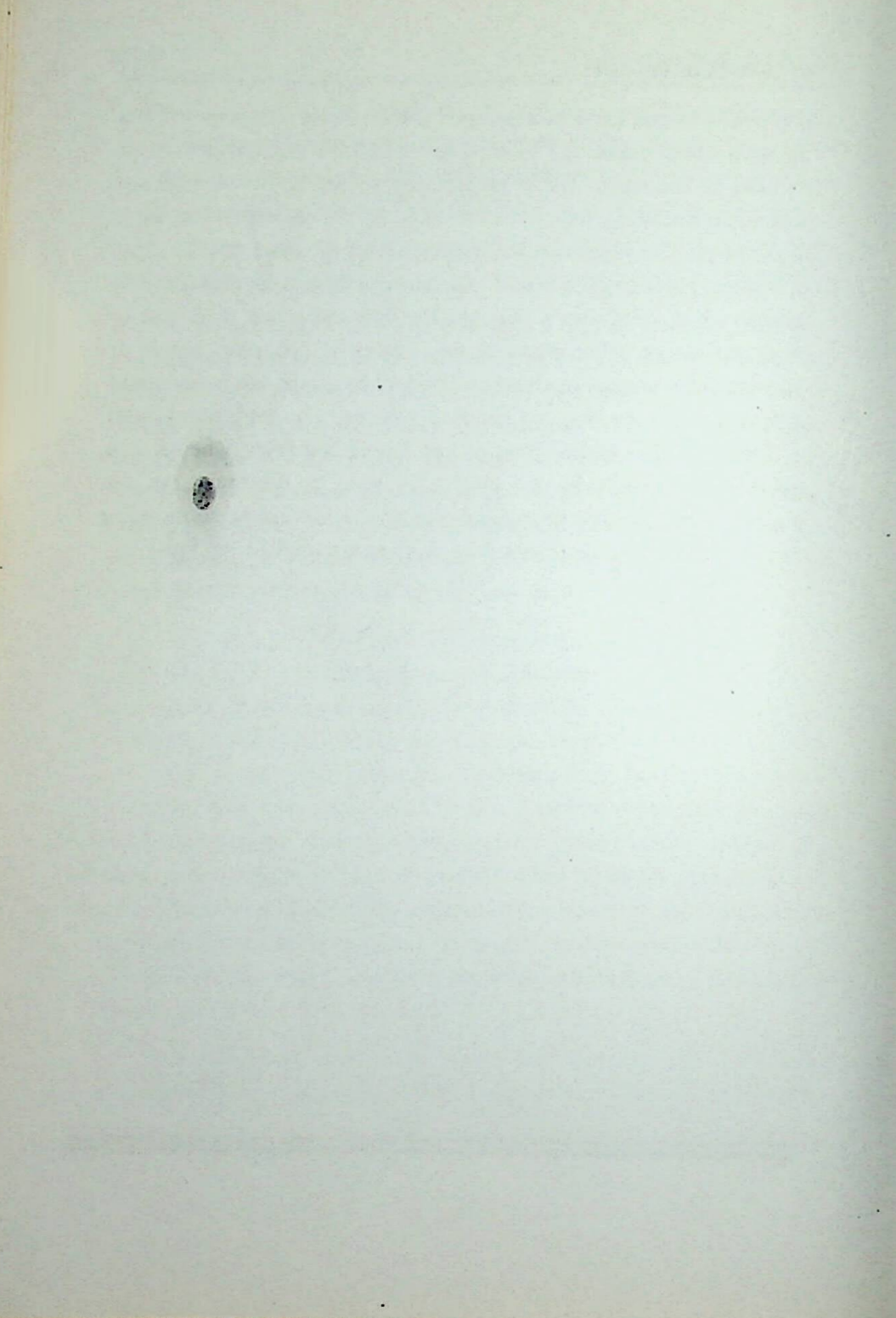
significantly and so strikingly that it cannot deceive. The most cunning hypocrite could not alter either its form, its outline, or one single mark or line on it. It indicates our natural dispositions, our passions, and is at the same time the interpreter and the instrument of our faculties. Where is the man with an observing mind who does not get reflections, considerations, thoughts, from his hand and the acts of his hand ?

It is, without doubt, the hand that has given to man the empire of the world. The question may be asked why, as monkeys have four hands. I say the hand in itself is not the sign of our superiority: it is acted on by the brain; from the fact that every man owes to his hand the furthering of his acts or motives or passions one can draw the double conclusion that the hand is the servant that obeys the will of the master above, and that what is noble or otherwise in the hand is a reflection or a transmission of the nobleness or otherwise to be found elsewhere—in the brain, the seat of the soul.

So we learn to consider the hand, not as an independent organ, knowing beforehand the services it will have to render or perform, but as an organ ignorant in itself, waiting for orders, and becoming what the performance of those orders make it. In the primitive man the hand has but few marks, etc. To gather fruit, build a hut, scratch a hole to sleep in, or to arm one's self with a stone, are not much more than animal acts; and the hands of monkeys can perform the same. The peculiarity of man is that he has made an instrument out of his hand, and made it the servant of his brain, so the hand can be compared to no other member. It is because the hand is the servant of the brain that it has developed the lines and marks and mounts that are found in it.

As for the animal functions, the hand accomplishes them only as a matter of course, and in reality these functions are less importantly

performed by the hand in a cultured person; so a man who follows the agricultural pursuits, a tiller of the soil all his life, has few marks c· lines in the hand. The brain has never been active in thinking, scheming, inventing, etc., therefore there are no corresponding signs of the same. Consequently, the importance of the hand and the signs in it come, not because it is the hand, but because it is the characteristic instrument of each man's individuality and native wit. It is soft or hard, violent or calm, warm or dry, clever or awkward, coarse or distinguished, sensual or chaste, intelligent or stupid, has many marks in it or few, as the brain of the man who owns it guides and trains it. Thus the hand shows good or bad marks and lines, whether it is ruled well or badly by the head ; as, through the brain, we can improve our condition financially, morally or otherwise, so the same can be told by the corresponding lines and marks in the hand.



CHARACTER

IT is a very common and public error to imagine that good character-readers, palmists, etc., attempt to tell anything by the face or by a person's general appearance. To endeavour to do so would lead one probably fifty times out of the hundred into errors. I am giving here my experience of years, and I must ask my readers, in attempting to define people's characters from their hands, if they wish to do so clearly and satisfactorily, to take no notice of the features. There may be physiognomists who have made this a special feature who can do so fairly correctly ; but in giving character-readings by the hand, keep solely to the hand, with its marks and signs. You will find it quite sufficient for you to demonstrate your cleverness from. The face can and will sometimes deceive.

A good actor or actress can control his or her features (I am not alluding to the window of the soul, the eye, which tells a great deal). The smooth-tongued villain may look like a saint. The most beautiful-faced woman may be at heart a callous devil, but no one can alter that perfectly true map of character that we all carry with us in the hand; I would rather satisfy myself of the trustworthiness and honesty, or otherwise, of any living person by one minute's glance at their hand than read through hundreds of testimonials. This is a fact. Guess nothing in reading character from the person's face. You will have no necessity to guess or draw upon your own imagination concerning them. They carry with them, every living person, their true character ; and you can read it, after studying the subject, as well as, in some instances better and more truly than, the persons know it themselves.

As it is in some cases a common occurrence for people to go through life deceiving themselves as to their true character, particularly some rich people, surrounded with sycophants and toadies, people are afraid to tell them to their face what they know their true character to be. I am certain there are hundreds in the world that could bear testimony to the truth of the statement that they have heard more plain truths concerning themselves and their characteristics from me than have ever been told them before.

With regard to a person's character, it can no doubt be told exactly and perfectly by the shape and length of the hand and fingers, consistency of muscles, and the different mounts or lack of them. In this portion of the book I shall confine myself solely to character, and shall endeavour to interpret it so simply, plainly, and concisely to my readers that it will not be a difficult matter for them to read their own or a friend's true character after carefully perusing it.

I find one great difficulty in the way of a beginner reading either character or fate from the hand is this—they may find an exaggerated line or very largely-developed mount, etc., on the hand, and will at once jump to the conclusion that it is a very easy task to interpret that. I must warn all embryo palmists that it is very necessary to ascertain if possible by other marks whether or not they are right in jumping to a conclusion. It is in this confirmation by different signs and marks, one of which will sometimes negative another, and in balancing them carefully before giving a decided opinion, that one of the greatest difficulties for the beginner lies.

If a person keeps his hand always tightly closed, it denotes secretiveness and often a tendency to untruth. It also betrays timidity, parsimoniousness, and avarice. Thus we speak of a "close-fisted person." To keep the hand continually open, on the contrary, would

indicate liberality and openness of disposition.

In giving a concise reading of character from the hand I should advise my readers to first examine the hand both back and front. If the hand itself is found hard and stiff, with a difficulty of opening to its full extent, it would indicate obstinacy and stubbornness. It is as well to confirm this by examining the thumb also.

The thumb tells a great deal of character. There are some character readers who confine themselves exclusively to it. The root of the thumb is the mount of Venus, the second phalange shows logic and tact, and indicates as far as character is concerned good perception, reasoning power, judgment; and this is recognised by a certain amount of shape to this phalange. It should not be straight, but a little curved in, with a kind of waist.

If the first phalange is full and large, you would know that the obstinacy and stubbornness shown in the hard hand could be described as determination. Again, a welldeveloped long Head-line shows the presence of brainpower as well, and you could then say "there is great determination in your character, almost to the degree of stubbornness. When you have made up your mind to carry out a certain thing, it would take a great deal to deter you from doing it, as you have the cleverness, which I can see by your possessing so good a Head-line, to be able to do it."

Long fingers always denote a love of detail in some form. You can tell your subject that he likes to go into the whys and wherefores of things, and would describe things in detail. If they were nautical people they would not be satisfied with describing a vessel just as a ship, they would define it as a "brig," or a "barque," or a "schooner." If botanically inclined, a tree would be mentioned not just as a tree, but an "oak," or "chestnut," or "beech," etc. If your subject were

a painter, you might be certain, with these long fingers, that his pictures would be finished with accuracy of detail. His trees would, as far as possible, have each leaf defined, his figures be true to life, even to the smallest item, and so on.

If your subject has very short fingers, you can describe him as being quick to jump to conclusions, just the opposite to the last-named type. The painter's pictures might be quite as good—that would, of course, depend upon his cleverness as an artist—but there would not be the same care taken of the minute details.

Knots or enlargements in the middle joints of the fingers denote love of order and method. If you find there are also knots on the other joints of the fingers, you can tell your subjects then that they are "very methodical and tidy people, loving to see a place for everything, and everything in its place."

Supple hands with fingers turning a little back denote there is nervousness and sensitiveness in the character. If there be also a fair mount of Mars, which spells courage, you may say to your subject: "You are highly-strung, and of a sensitive nature, but not cowardly. If you are in any great danger you would not flinch: you would rise to the occasion, as you have plenty of courage, but you are sensitive to a large degree."

You can be particularly sure of this if you also find a long Heart-line accompanying this turning-back of fingers. Some of the bravest people are particularly sensitive and nervous of certain things. If you should find a lack of the mount of Mars, and the Head and Heart line joining a long way into the palm of the hand, you should warn your subject against the risk of cowardice, and advise him to try to be more daring and self-confident.

A person with the thumb turning out I have always found to be of a generous disposition, and to this I may also add some talent. Here I shall deal with the generosity. If you find a well-turned-out thumb and a long Heart-line, that person would always be generous to others. You may find a turned-out thumb and very little Heart line. That would still indicate generosity of a kind, but probably to themselves only. They would be extravagant in supplying themselves with pleasures or presents, but not others.

A great deal of character, pure and simple, can also be told from the lines themselves, particularly the Head and Heart-lines. When you find a Head-line descending very much-viz., drooping down on to the Luna-mount you can warn your subjects against giving way to depression, particularly when the person whose hand you are examining has a conic or long narrow hand. You may tell them to look on the bright side of things ; they must not go half-way to meet trouble, or four miles out of five, as some people do. Better wait until it comes, as these people will find they give themselves an infinite amount of worry, through over-exaggerating beforehand troubles which they might escape. If you should find indications of a good will-power and determination, you will be right in saying: "When any real trouble comes to you, you are surprised to find how much better you have overcome it than you thought possible. You can take the bull by the horns then, and know you might have saved yourself an immense amount of unnecessary worry." This is particularly the case with nervous and sensitive people.

Then there are in the world their opposites, people with rising Head-lines that turn up towards the mount of Mercury, and other marks in the hand confirmatory of great hopefulness. I should describe these subjects as the Micawbers of life. They are always waiting

and expecting something to turn up, and if they have not the wherewithal for the next week's subsistence they never lose their cheerfulness. The one exaggeration is perhaps as disastrous to success in life as the other, but in giving people readings of their characters, I must again impress upon the palmist the necessity to look for the confirmations in the hand.

Some prognostications which seem the most wonderful palmists have foretold, are really the easiest events to forecast. There is some distinct and special mark on a certain part of the hand which only signifies one thing, and is probably confirmed in several other ways, and any student in palmistry could foretell that event if he happened to examine the hand.

But to return to the character. A large mount of Venus would give the character cheerfulness, love of good fellowship, and society; and if you find a large Luna mount accompanying it you may tell your subjects they are fond of dancing and movement. If you find the hand flat where the mount of Venus should be, you may tell the person that he is too reserved and self-retiring. Such people should seek the society of others more, or they may develop into misanthropes, or, if ladies, even "old maids."; and if there is very little Heart-line, they are likely to become selfish and cold-hearted, with a want of soul generally.

A man or woman with a good long Heart-line has a character which may be expected from a person whom you would describe in this way : " Well, whatever their faults are, he or she has a good warm heart." They cannot be cruel. There may be the characteristic of jealousy, and nearly always is, where they dearly love, but I would not trust anyone in the world very much unless I found there was a fairly good Heart-line.

I do not intend to convey to your mind that people with long Heart-lines must by any manner of means be faultless : they might be thieves, or a man or woman with a long Heart-line might commit murder in a fit of jealousy, and be sorry for it immediately afterwards; but people with a long Heart-line I consider the salt of the earth. They would find it impossible to commit cruel, barbarous, heartless actions. I should describe them as warm-hearted people. So much for character from the Heart-line.

If you find a subject with long finger of Mercury, or little finger, you can give them a character of being good business men or women, and in reading hands I would like you to notice how often you will find this finger in the right hand longer than in the left with people who have used their brain keenly in making money, or in business in any form. And as the years pass in which the brain is engaged in scheming, not perhaps to make a fortune—it may only be to make both ends meet—the little finger in the right hand will become perceptibly longer, this being, to my mind, another proof of what I have mentioned in my introduction as to the influence of brain-power on the hand.

If the top of the little finger does not reach up to the second phalange of the third finger, you may safely assume the subject is not a good business man or woman. They may contradict you, and say, "I am considered very good in business," and tell you how much money they have made. This may be true, but you will invariably find they have spent it, or lent it, or lost it, in some form or other, particularly if they have a turned out thumb. Perhaps in saying they are not good business people, I may not have made myself as clear as I could wish. It is perhaps more the acquisitiveness of money that the long little finger denotes.

I will give you an illustration here which will make the matter clear to you, and give you a good idea of what I wish to carry to your mind in speaking of confirmatory marks. Given a person with a very long little finger, there is the wish to acquire wealth, and the ability to do so. A cross on the mount of Mercury would indicate lying and scheming to obtain money. Very little Heart-line would show heartlessness. He would follow his instinct to acquire money in any heartless manner, probably would not stick at robbing widows and orphans. A good Head-line shows brains to carry out money-making schemes. I say if I found these (and I have seen it in my experience), together with a mark in the hand which denotes incarceration from the world—well, in this case it would be no difficult matter for a palmist to tell this person (if an old man, and the date of incarceration was passed) that he had made a great deal of money by sharp tricks, heartless and dishonest means, and had been convicted and suffered the consequences; or, if a younger man, probably would do so. I repeat that foretelling this would not be magic, but simply palmistry pure and simple, which any student of the science could interpret.

A large Luna mount gives a character which would love change, travel, and activity; combined with a good mount of Venus, love of music and dancing; and, if any of the fingers are inclined to be crooked, a love of acting. When the palm of the hand is thin and narrow, and no mount of Venus or of Luna is present, the character is weak, wanting in versatility, power and fertility of conception, with weak passions.

In the generality of hands you will find that the Head-line and the Life-line start in conjunction under the mount of Jupiter. If you should find them separated you can, with certainty, tell your subject that he or she is inclined to be too daring or impulsive. It would signify they are apt to act in life without due thought, as people

should not take serious steps in life without first consulting their head. This would indicate "rushing in where angels fear to tread." If you find the two lines in conjunction far into the hand, you can tell your subjects they are too cautious, would lose their chances in life through thinking about them for too long a time. Sometimes it shows cautiousness to the extent of cowardice. You must look again. for corroborative lines. A good soldier of most daring courage, one who would lead a forlorn hope, might have Head-line and Life-line disconnected ; but before telling him he would be too much of a dare-devil with his own life or with his men's, I should look to see if want of caution was also marked in another part of his hand, what amount of Mars he had, and what kind of first phalange to the thumb, as from daring courage there are not many steps to foolhardiness, unless the foolhardiness be held in restraint by a good long Head-line, which would always give common-sense.

CONSISTENCY OF THE HAND

You must judge the consistency of the hand by pressing the fingers into the palm, and then feeling with your thumb on the back of the hand and your fingers inside the palm. You will then learn if the hand is soft, hard or firm. The soft hand indicates a great love of artistic things, but a dislike for manual labour. If it feels, flabby it indicates laziness, particularly if the hand is white and there is a large mount of Venus. With the firm hand, the muscles feel firm, but the skin will be very soft ; that shows energy and love of movement, intelligence—a person who will be very fond of children and animals: altogether kind hearted people, especially if the colour of the hand is red or flesh colour, not white.

THE HARD HAND

A HARD hand with a good mount of Venus and a good Heart-line indicates a great love for outdoor exercise and manual labour. Their owners are generally philosophical people, frank and outspoken. If the hands are very hard and the fingers very crooked, bending towards the palm, it denotes superstition, want of intellect, and great cruelty. If the hands are very much lined and wrinkled on the outside it indicates benevolence and sensitiveness. If the hand is wrinkled on the inside it must be taken in connection with the consistency. In a soft, pliable hand it will show an impressionable person, but in a hard hand it will denote a pugnacious, irritating person, and lunacy if the nails are very short and bitten down. If the hands open out wide, the fingers separating well, it denotes unconventionality, generosity, and kindness. If the fingers bend towards the palm, conventionality and meanness. If the backs of all the fingers bend back a little at the tip it denotes great sensitiveness.

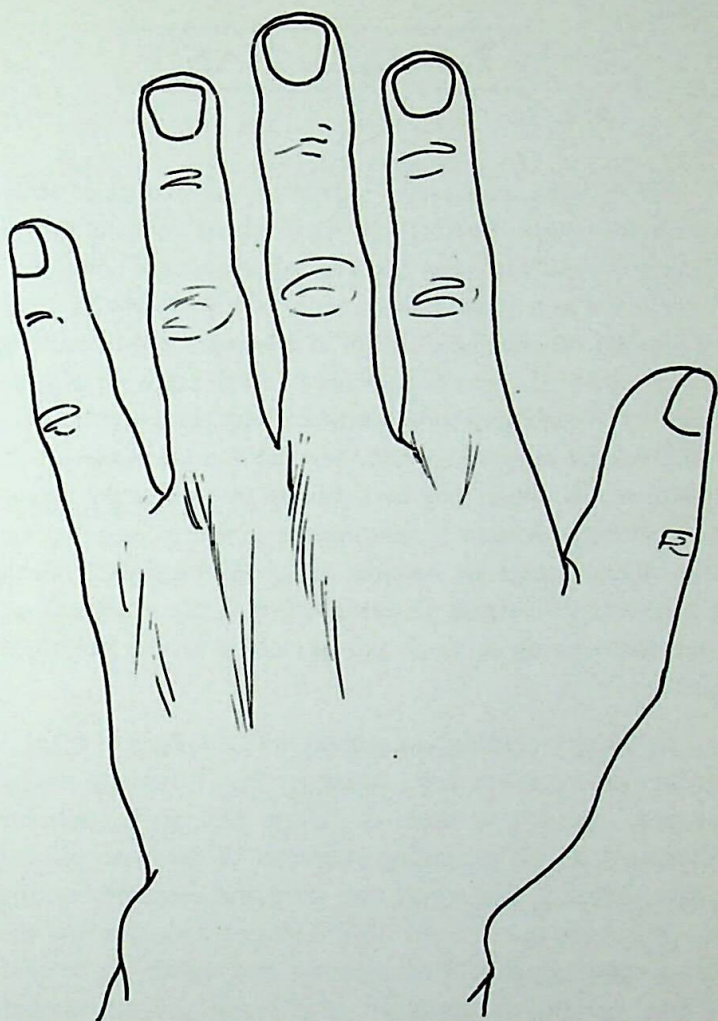
TYPES OF HANDS

THERE are seven types of hands—viz, (1) square, (2) mixed, (3) spatulate, (4) . large-palmed, (5) conical, (6) knotty, (7) pointed.

I. SQUARE HAND

The leading characteristics of people with square hands are perseverance, regularity, method, and foresight. To these people the useful is preferable to the beautiful. They make good disciplinarians, and are romantic only within the bounds of reason. This hand is generally medium-sized, the joints of the fingers developed, and the outer phalange square, the thumb large and developed at the root, the palm of medium size, hollowed and firm. These people have great respect of persons, and the sense of order and fitness of things. They make better servants than masters.

Square-handed people can, as a rule, govern their language, their looks, and even the expression of their faces. They hate sudden changes of any kind, either circumstances or mode of living. They dress well but quietly, hating anything like ostentation or display in matters of dress or jewellery. They prefer common-sense to genius, and although often flatterers themselves, are susceptible also to it. They are quietly and steadily ambitious rather than enthusiastic. We may say that good sense is the guiding principle with hands of the square type, and although people with these hands are most useful from a worldly point of view, their temperament is not so happy, artistic, or independent as that of those possessing other forms of hands.

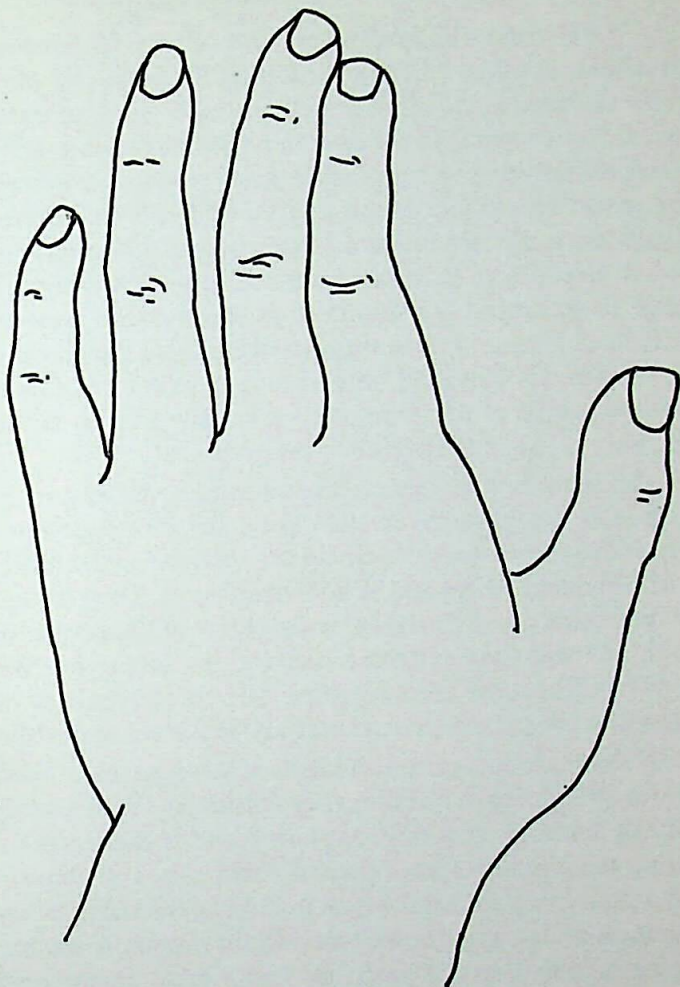


SQUARE HAND

2. MIXED HAND

THIS hand, as the term indicates, is a mixture of all or several of the other types. People with these hands can attain to a certain skill in a diversity of pursuits, but seldom obtain complete mastery or excellence in any particular one; in fact, people with hands of this type may be described as "Jacks of all trades and masters of none." They are always amusing people, with large intelligence and comprehensiveness rather than strong in any particular direction: They are affable and interesting, and they can suit themselves instantly to the company in which they find themselves, and make themselves at home and hold their own to a certain extent in any discussion. Of course, their chance to become really distinguished would be to discover their best talent and cultivate it to the exclusion of others; but versatility being so much a characteristic of the person, they find it hard to do so.

In giving a reading to a person with this type of hand, I should take the talent or business capacity that I thought most highly developed, and advise them to follow that with application and perseverance, as the prevailing character of these people is to do a little of everything, first trying one thing and then another. If they are people who have not to make their living, we should find them now taking up photography, then painting and music, or fresh hobbies every few months, as plurality of pursuits and accomplishments, together with a probable want of perseverance in sticking to one thing, possesses a great fascination for them.



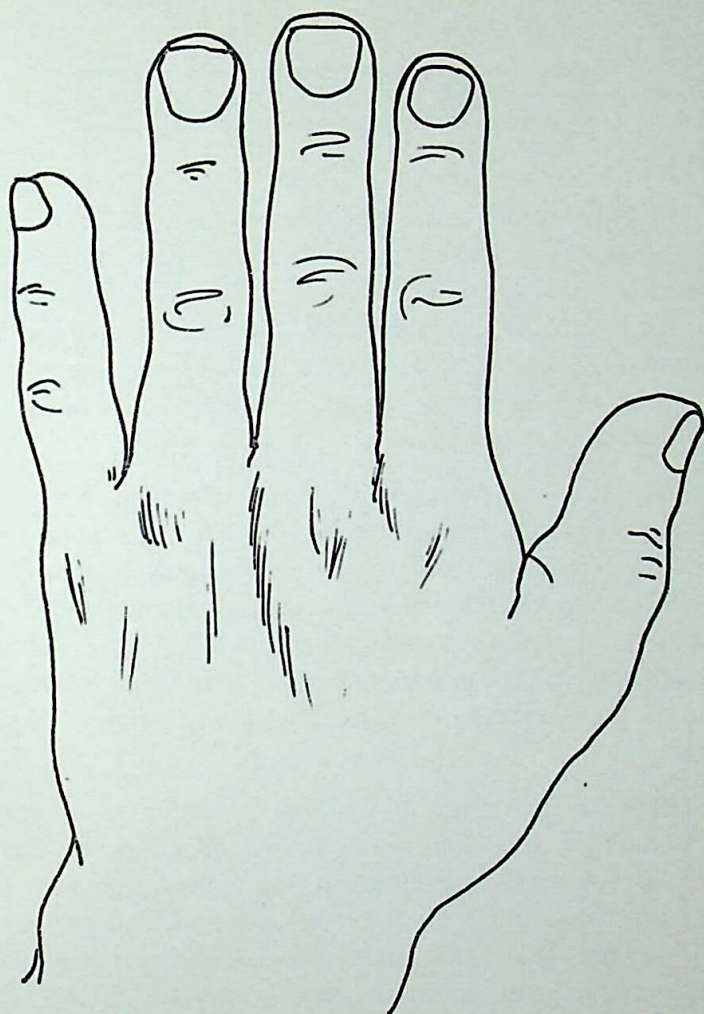
MIXED HAND

3. SPATULATE HAND

THE great characteristics of this type of hand are energy, movement, and action. The thumb must be large, and the firmer and harder the hand is the more pronounced will these characteristics be. The men or women with hands of this type are resolute, self-confident, and more likely to give help and advice to others than to seek it. In love they would be more constant and faithful and true-hearted, though perhaps less tender and romantic, than a person with a conical or pointed hand. A person with hands of the spatulate type will admire things on a large scale, would like architecture stupendous rather than ornate. The Falls of Niagara would appeal to them more than most exquisitely and romantically beautiful little waterfalls in our Lake District. Their laws—and people of this type make good law-makers and judges—are strict, always just, but inclined to be tyrannical.

In character these people are industrious, persevering, and brave. The greater the obstacle in their way, the more perseverance and determination will come to their aid in surmounting the difficulty. They like to command others and to be looked up to. They are tenacious of what they think are their rights, or the rights of the people whom they uphold, and will fight for these rights to the bitter end. We find this type of hand in some of the highest Scotch and English aristocratic families who can trace their descent from the Barons of the Middle Ages.

Needless to say, men with hands of this type make good soldiers. If there is no fighting to be done, they will satisfy their leaning towards activity by hunting, shooting, exploring and if there were danger in following these pursuits it would add a zest to it. The above refers to a person with a spatulate hand which is hard, or the muscles hard, with a good mount of Mars and a well-developed thumb. If the hand is soft this spirit of action would probably find a great enemy embodied in laziness; instead of entering into these active pursuits, such as fighting, hunting, and adventures of a similar kind, he would sit comfortably at home and read about them in the most exciting books he could find dealing with these subjects.



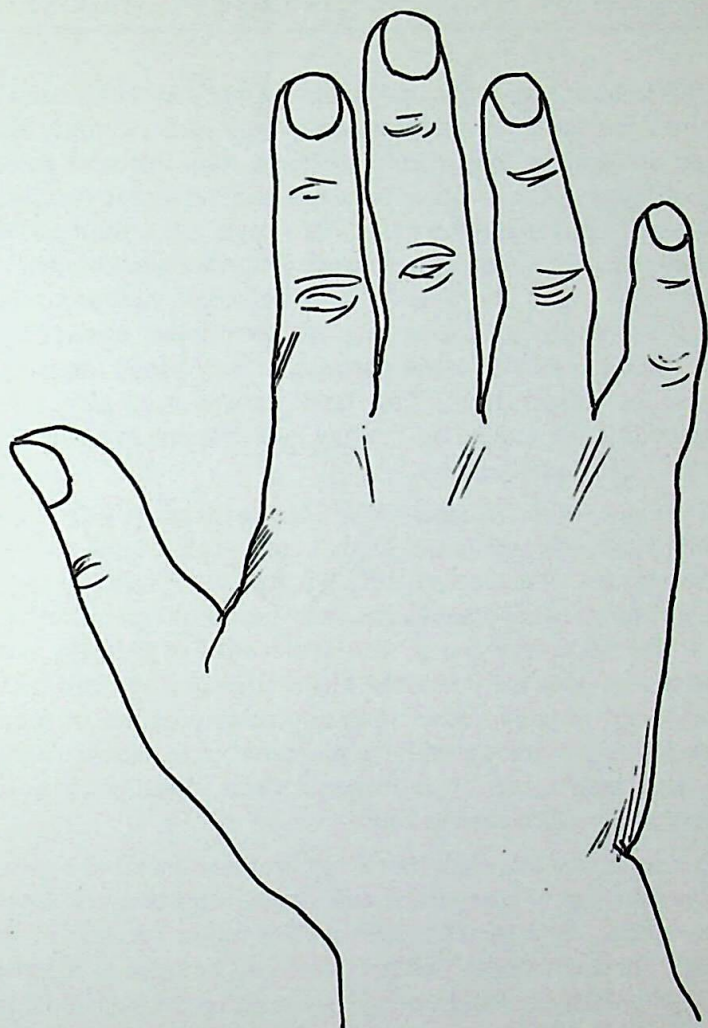
SPATULATE HAND

LARGE-PALMED HAND

PEOPLE with hands of this type belong to the lowest grade of human intelligence, and often have only the necessary amount of intellect to provide them with the merest necessities of life. The fingers in this hand are short, thick, and stiff. The thumb is short, shapeless, and straight, the palm of the hand thick and hard, and as a general rule much longer than the fingers. People with these hands often have no Line of Fate or of Fortune at all.

This hand would betoken a very low class of intelligence, not able to understand anything except the visible aspect of things—a mind governed by custom and habit, with no originality; in fact, their owners vegetate all through life. They have no imagination or reasoning power, and only exert themselves to obtain that which is absolutely necessary for their existence. Thus in war, such hands would only fight to defend themselves from annihilation, and not for any glory or honour or exaltation.

I may say this type of hand does not exist amongst the Anglo-Saxon race. It is found amongst the Laplanders, the Slavs, and certain low-class tribes little removed from brutes. Romance, poetry, and all science to them is an unknown quantity. They are generally superstitious and always ignorant, and having no strength of mind, are incapable of bearing up against any grief or disaster.



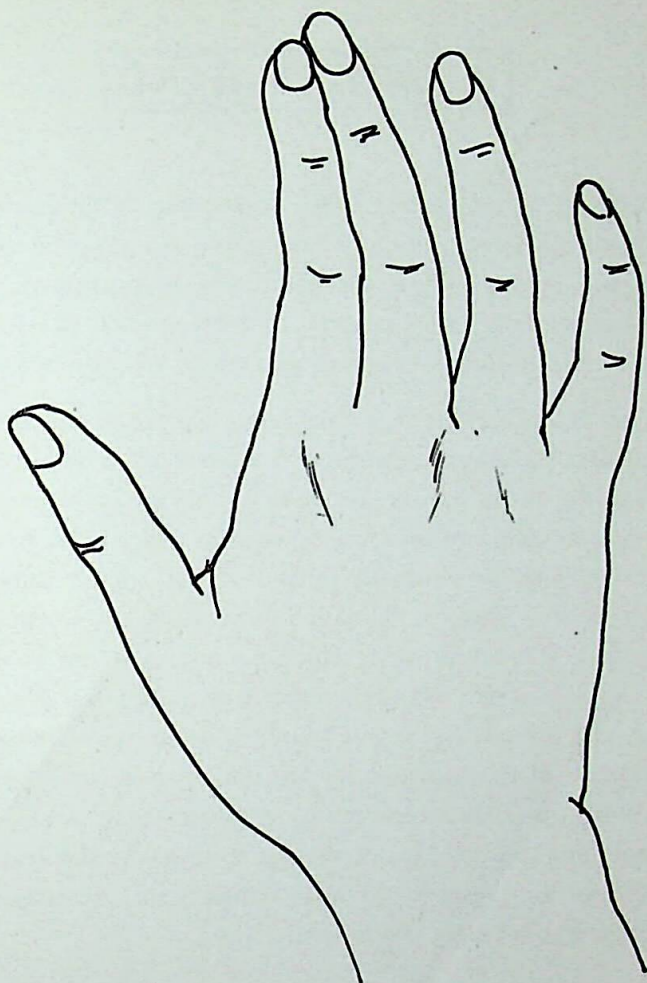
LARG-PALMED HAND

5. CONICAL, OR ARTISTIC, HAND

THIS hand is an exact contrast to the one previously dealt with. There are three variations of formation, which, although only marked by slight distinctions in the hand itself, are very different from one another. They are : (1) A supple hand and a small thumb that indicate love of beauty, particularly of form; (2) a large hand, short and thick, with a large thumb, would betray a great desire for wealth, riches, and grandeur ; (3) a firm, large hand, with the palm highly developed, would give a tendency to sensuality. All three types would be quite unfit for mechanical or physical pursuits, as they are all three equally governed by inspiration. The first enters into any scheme enthusiastically, the second by strategy and cunning, the third by the suggestion of self-gratification.

The owner of such a hand will be attracted at once by the beautiful in art and nature, life and matter. Without any regard to reality, he will prefer the ornamental to the useful. He will follow with avidity anything that strikes him as being pleasant, as he is greedy of ease, novelty, and liberty, at the same time being vain and fearful of ridicule, but yet enthusiastic and outwardly humble. His motive powers, however, are enthusiasm and impulse rather than any determination of force of character. He cannot put up with the restraints of regular or domestic life. He is a man more of sentiments than ideas, with a warm imagination, very often cold in heart.

To a person of this character every pleasure becomes a passion. He will worship beauty in any form, and is more often than not generous and open-hearted even to extravagance. His tailor, butcher, or baker may whistle for their money, but his purse will be open to lend to his friends. Men with these hands would not make good husbands, since they are incapable to a great extent of warm, platonic affection or love mixed with respect, as in their emotions they seek and are satisfied with the ephemeral pleasure of the senses rather than the satisfactions of deep attachment.

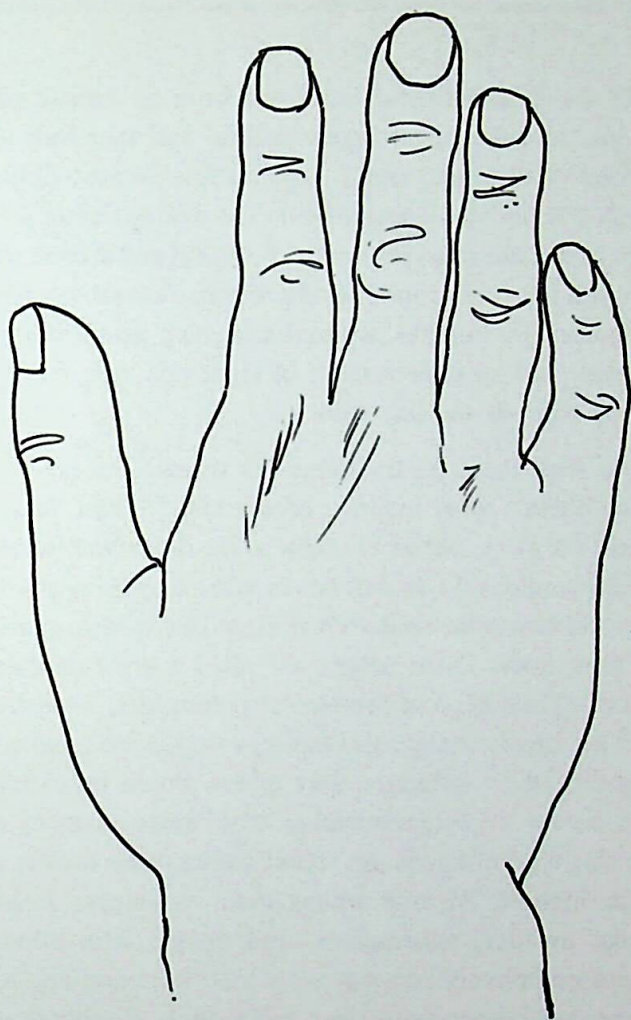


CONICAL HAND

6. KNOTTY HAND

THERE is no mistake in the appearance of these hands. The thumb is always large, generally having two phalanges of exactly the same length, which indicates a balance in proportion of will and common-sense. The palm is large and broad, and the finger-tips have an oval and clubbed appearance, which is quite unique.

The characteristics of this hand are analysis, deduction, independence, philosophy, the love of democracy and search for the bottom truth in every subject. As these people prefer truth to beauty, and the real meaning of an idea rather than the manner in which it is expressed, they are generally great lovers of moral, asthetic, and physical science. They don't care in the least for other people's ideas, as they form their own, which become to them convictions, religious, social, or otherwise. Love, romance, faith, are all made and swamped with reason, and that principle is more powerful with them than any other. They are generally just, unsuperstitious advocates of religious freedom. They would reason out everything in life, and like to give and have reasons for everything. In this way the knotty hand forms the total antithesis to the artistic hand; in fact, reason is the guiding principle of their possessors' lives.

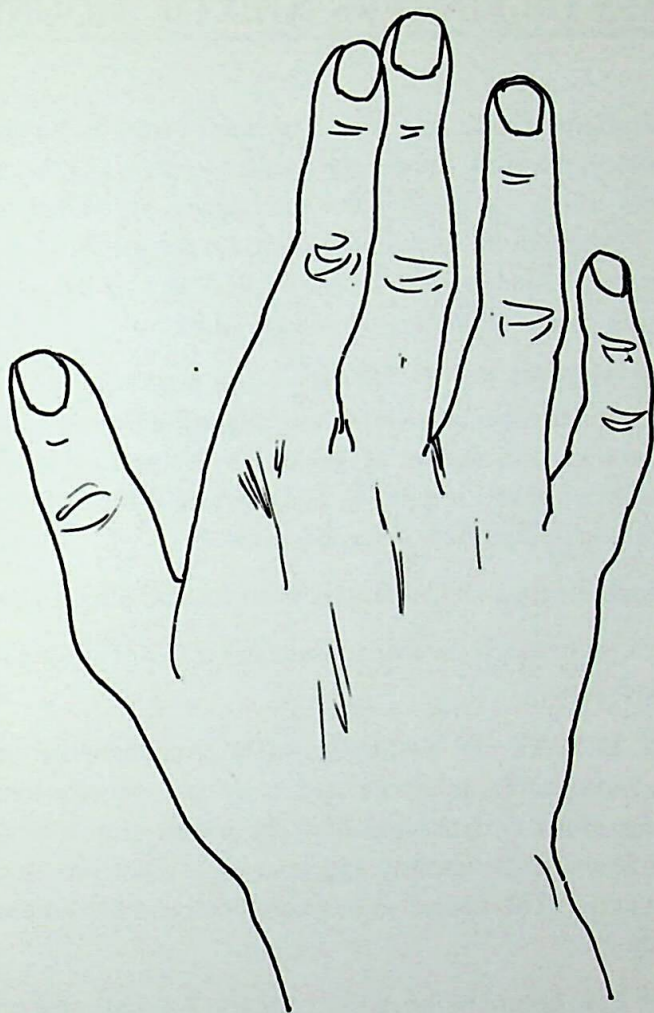


KNOTTY HAND

7. PSYCHIC, OR POINTED, HAND

THIS hand is the most beautiful, from an artistic point of view, to look at, but a most impracticable, and therefore useless, hand. It looks delicate and small, with its fine-pointed fingers and pretty thumb. People who own it live in the clouds and in a land of dreams. They have the same love of the beautiful and artistic instincts as we find with the conic hand, but without its sensualism. They are very often guided by impulse, without analyzing where the impulse will lead them, and by their instinct of right and their natural love and attraction towards the beautiful.

People with these hands create for themselves far too lofty ideals to care about earthly interests of any kind; in fact, they would never struggle for glory, but would fight to the death both stubbornly, and if need be vindictively, in defence of what they think is ethically right, as the Mohammedan soldiers will fight like wild animals in the defence of their faith. These people are ruled a great deal by their heart and soul. They become wonderful enthusiasts, even fanatics. Their nerves are highly strung, and feelings very acute ; and with the gift of eloquence their influence over others would be extreme, as they have a power of communicating their enthusiasm to others. People with this type of hands are found amongst the lowest classes as well as the highest. We find among them romancers, fanatics of various kinds, mystics, spiritualists, and people who allow their imagination to completely run riot with their common-sense. Such subjects are prone to superstition, fear, melancholy, discontentedness, and suspicion.



THE PSYCHIC HAND

NAMES OF FINGERS AND OF MOUNTS

THE Name of the first finger, or index-finger is Jupiter; the second, Saturn; the third, Apollo; the fourth Mercury; and the thumb. The mounts which are beneath the four fingers are called (a) the mount of Jupiter, (b) the mount of Saturn, (c) the mount of Apollo, (d) the mount of Mercury, (e) the mount of Mars, (f) the mount of Luna, (g) the mount of Venus, (h) second Mars.

THE MOUNT OF JUPITER — The predominance of this mount in a hand denotes reverential religious feeling, great ambition, honour, and a certain amount of gaiety. The subject, as a rule, is gallant and extravagant, impetuous and extremely fond of animals and children, very dignified, but good-natured.

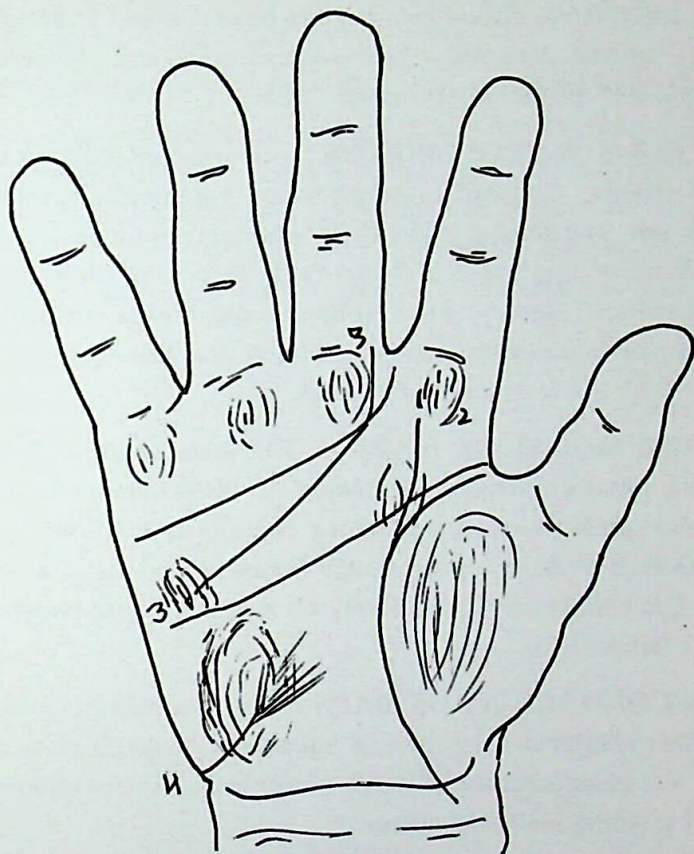
A single line, as in 1, indicates great success after a struggle.

A dot, as in No. 2 on mount, indicates a fall of position, loss of credit and honour.

THE MOUNT OF SATURN — The predominance of this mount in a hand denotes prudence, and its owners are very sensitive and particular about everything in life. The mount gives a tendency to occult science, also timidity, and love of a quiet life. It gives harmony in music. This subject is self-confident, and has no care for Mrs. Grundy.

A line from Saturn to the mount of Mars (3-3) indicates trouble with the ears and deafness.

THE MOUNT OF APOLLO — A person with this mount is



NAMES OF FINGERS AND OF MOUNTS

artistic, and it invariably gives its possessor success, to a great or less degree, glory, celebrity in the fine arts. It indicates genius, love of the beautiful in art and nature; gives great self-confidence, and shows a kindly and tolerant disposition. It gives invention and imitation, and a quick temper, generosity, benevolence, pride and eloquence; as well as a love of melody in music.

THE MOUNT OF MERCURY — This mount indicates intelligence, science, eloquence, literature and commerce, speculation, promptitude. The amount of the eloquence depends on the length and pointedness of the finger of Mercury. With pointed little finger it gives brilliant oratory. Such subjects are clever clairvoyants, good-humoured and witty, fond of children, and take up a variety of pursuits with a fair amount of success.

THE MOUNT OF MARS — The main characteristics are calmness, passive courage, resignation in misfortune, equal to any emergency, great devotion, and strong capacity to command others. It is necessary to have a good thumb for command, as in a soldier. It gives quick diagnosis in the hand of a surgeon. A person who can keep his temper.

SECOND MOUNT OF MARS — Very few palmists recognise it. It is found between the mount of Jupiter and Venus. It gives active courage and great presence of mind. I have found it very often in the hands of medical men and nurses.

MOUNT OF LUNA — The attributes of this mount are imagination, melancholy, solitude, and silence, with a great love of mystery, and of harmony in music. Its owners are generally changeable, and egotistical. They develop the faculty of presentiment, dreams, and prophetic instinct. They are very restless. They have no self-confidence, and are fond of spiritualism, often making very good

clairvoyants. They frequently astonish their friends by capricious marriages with great disparity of years.

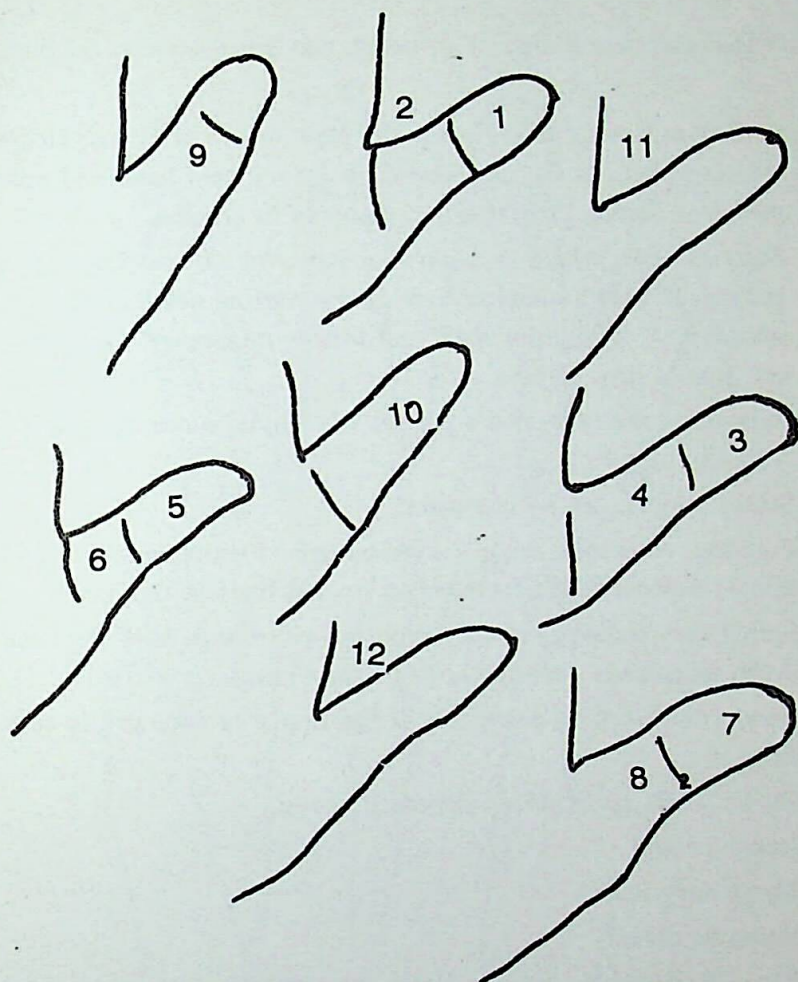
No. 4, a line from the side of the hand into the centre of the mount, ending in rays, is a sign of gout.

MOUNT OF VENUS — This mount show a character fond of grace and beauty, gallantry, tenderness, and dancing; benevolent, and loving melody in music, displaying great desire to please, and grieving very much if unappreciated. They are fond of pleasure and society to a certain extent, but more fond of giving pleasure to others. They dislike any strife, and are extremely kind-hearted and lovable.

THE THUMS

THE thumb is better supplied with muscles than any of the fingers. In fact, it is a bundle of muscles, and constitutes part of a most important part of the hand known in palmistry as the mount of Venus. The middle phalange is a very important one, inasmuch as it gives logic and reason and intellect. The top phalange gives will, which is also an important thing. It is a great advantage to have a good thumb, well shaped, and a fair size. It will very often redeem an otherwise poor hand. Hair on the thumb denotes ingenuity and a quick temper. When a subject has a weak thumb, poor and short first phalange, it indicates a great want of will and decision, and inconstancy.

1. Shows a good thumb. Plenty of will-power, courage, determination, and common-sense.
 2. Denotes a person with great tact and diplomacy, by the waist to the phalange of logic.
 3. Shows a flat thumb and pointed. A person who would be easily led by those they love.
 4. Good reasoning power, intellect, and logic.
 5. Turned-out thumb, Showing great generosity or extravagance. Taken in connection with the Heart-line and the mount of Venus. If you saw indications of selfishness you would know it was an extravagant person. If, on the other hand, you saw cross-rays on the mount of Saturn, and a good Heart-line, you would know it was generosity.
 6. A person not very well endowed with reason and logic. Would probably jump to conclusions.
 7. A very pig-headed thumb, showing as in No. 8, devoid of tact, and very little reason.
 9. Very mean, selfish, and cruel person, with very little reason, and no will-power.
 10. A very pointed thumb, showing very feeble intellect and will-power.
 11. Shows a high-set thumb. That denotes very poor intellect.
 12. A low-set thumb. Denotes great talent.
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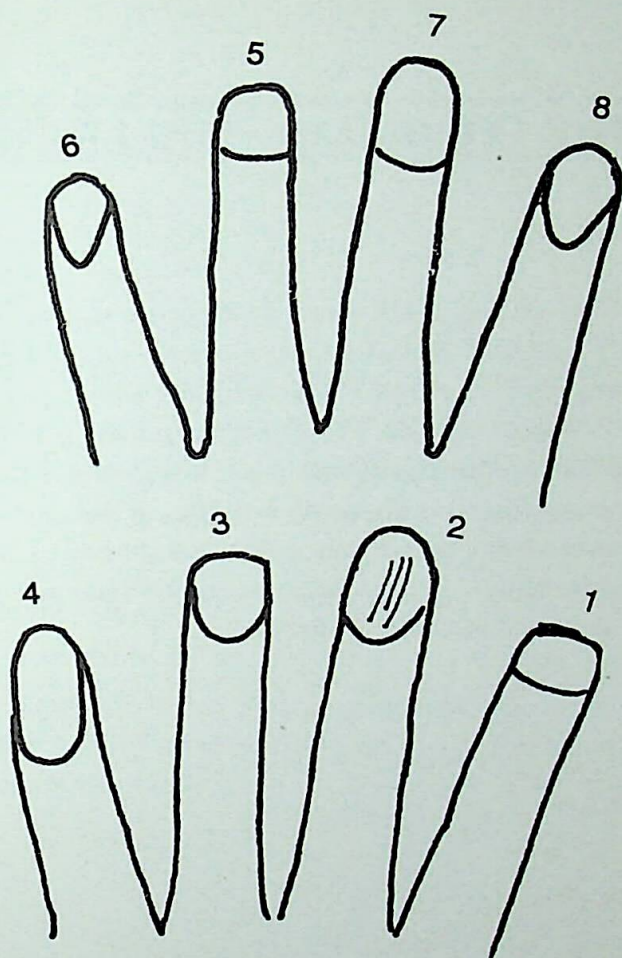
THE THUMB

THE NAILS

BRITTLE nails are a sign of ill health and great nervous debility.

1. Criticism. If with good lines and a good mount of Venus, kindly criticism; but, on the other hand, in a very hard hand and poor mount of Venus, criticism that amounts to cruelty.
2. Shows ridges, which is always an indicator of consumption or asthma. If with a clammy hand and a narrow quadrangle, consumption; if with a dry hand and narrow quadrangle and a broken Health-line, asthma.
3. Indicates discontent, and a person who would never be satisfied with anything.
- 4 Sweet temper, but no character.
5. Fighting. A person who is everlastingly fighting out different things, especially if accompanied by red lines in the hand.
6. Spinal nail. Indicates spinal complaint or trouble, with the back if the nail bends over the ends of the fingers.
7. Good business nail, especially if the finger of Mercury is very long.
8. Shows white spots which denote illnesses.
9. Illness passed.
10. Illness very near.
11. Illness to come.

When nails very much bitten, extreme nervousness, and sometimes insanity.



THE NAILS

THE COLOUR OF THE LINES

IF the lines are very red, it shows a very active temperament and a very quick temper. If also pale, lack of energy and decision. If the lines are very dark, it shows melancholy, and a most unforgiving person. Yellow lines indicate a reserved and bilious person. If the lines are forked, and the fork is ascending, it is always good ; but if the fork is descending, it is invariably bad. Broken lines, where there is a gap between them, denote very bad luck at the period indicated. Wavy lines, instability. Broken lines, where the lines run parallel, very often increases the value of the line.

DIFFERENT SIGNS THAT SHOW TEMPER

RED lines, quick temper.

A wide quadrangle, a gentle temper.

Many hair lines all over the palm, great irritability.

Very red and square nails, passionate temper.

A very beautiful-shaped almond nail, sweet temper.

If a nail is wider than long, very hot temper.

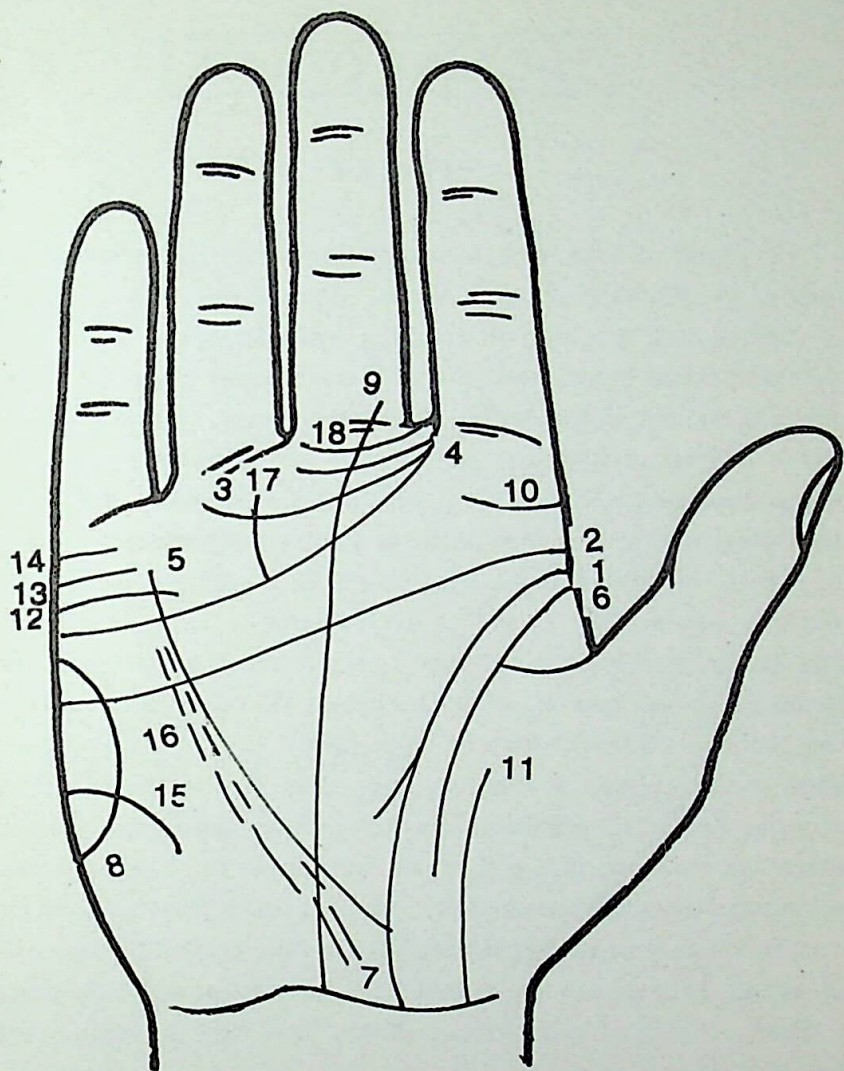
If the nails are very short, a contradictory person.

Hair lines across the mount of Mars shows great impatience.

A very hard hand shows a very quarrelsome person. When the hand is covered with lines all over it indicates a life of great agitation, or ill-health.

THE LINES AND THE USES OF THE LINES

1. **THE Life-line.** Gives length of life, shows illnesses and accidents, etc,
 2. **The Head-line.** Shows brain capacity, illnesses and trouble, delirium and accidents.
 3. **The Girdle of Venus.** In a good hand denotes a highly sensitive and intellectual person. In a bad hand sensuality.
 4. **The Heart-line.** Shows domestic trouble. Death of loved friends or relatives. Disappointments. Broken engagements.
 5. **The Line of Fortune.** Money and fame.
 6. **The Line of Mars.** Gives courage, and helps the Lifeline where it breaks.
 7. **The Bracelet.** For each rascette we count thirty years of life, and troubles, sorrows, misfortunes, and disgrace are shown on the rascette.
 8. **The Line of Intuition.** Intellect, clairvoyance, thoughtreading. Only seen in highly-organized, sensitive people. It may be formed with the junction of Fate and Fortune lines.
 9. **The Fate-line.** Shows changes in career, losses of money and of position.
 10. **The ring of Solomon.** Gives prudence, wisdom, and gives clairvoyance and palmistry.
 11. **Partly a sister Life-line.** It helps the Life-line where it breaks, and tides the possessor over a bad time.
 12. **Widowhood.**
 13. **Happy marriage.**
 14. **A love affair.**
 15. **The Line of Lascivia.** Denotes drink, drug-taking, and generally a fast life.
 16. **The Liver-line.** Showing indigestion and biliousness.
 17. **The Art-line.** Success in art.
 18. **The ring of Saturn.** Misfortune. An incidental line and cuts through Fate-line and deteriorates it.
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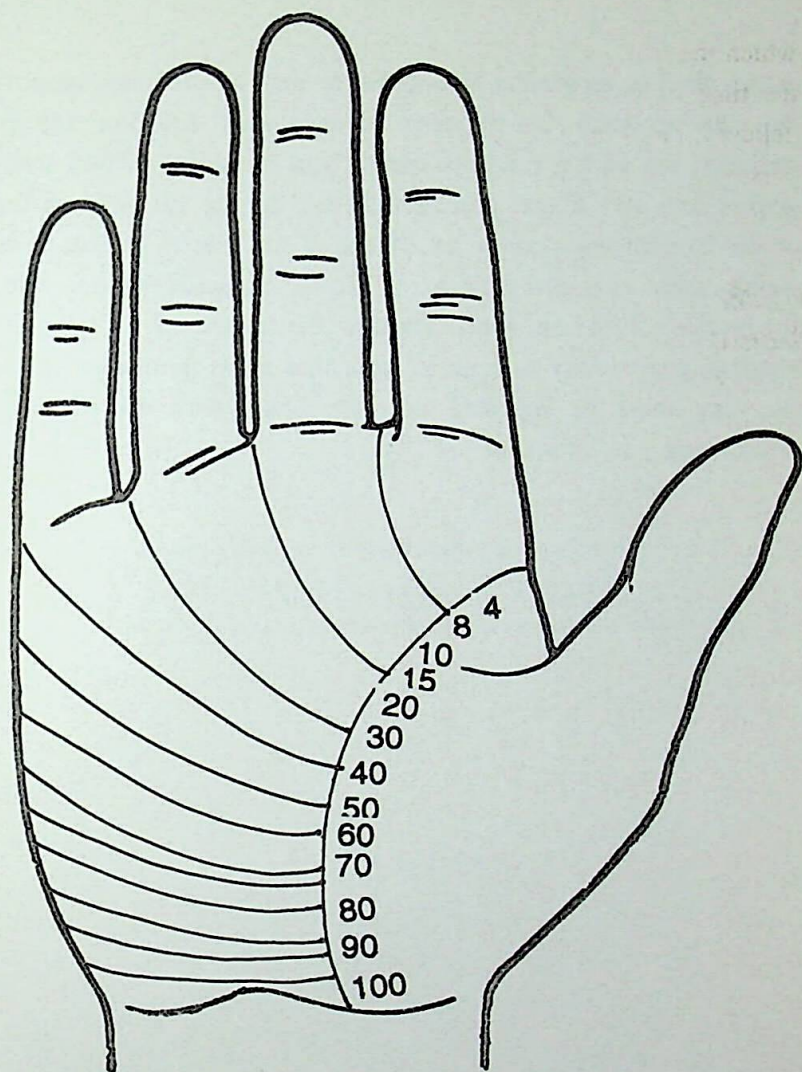
THE LINES AND THE USES OF THE LINES

THE LINE OF LIFE

PLATE I

IT should be long, narrow, and deep, completely encircling the ball of the thumb (mount of Venus). Marked in a hand like this it denotes long life, a good character and disposition. When it is pale and broad it indicates ill-health and a weak character. Thick and red, violent temper, and a tendency to fever. Chained, trouble and a delicate constitution. At any part where it is thin it shows a bad time in the life. If it is of various thicknesses it denotes fluctuating health. The most difficult part is to determine the time of events, which cannot be arrived at with absolute certainty. For instance, say a break occurs in the Life-line at about thirty, you may predict an illness at that age, at the same time examining the Head-line to see what effect it has had on the brain, delirium, etc. Say the line ceases at forty in both hands, you may predict the death of the subject at that age, especially if the rascette shows only one line and a portion of another ; at the same time you will notice the Fate-line will end at the same age. Pl. I. gives a fair idea how to count the length of life, but both hands must be carefully examined before predicting accurately the time at which death will supervene. The line ceasing in one hand and continuing in the other is often the sign of a dangerous illness, in which the shadow of death has been very near.

The shorter the line the shorter the life, and from the point at



THE LIN OF LIFE (PLATE I)

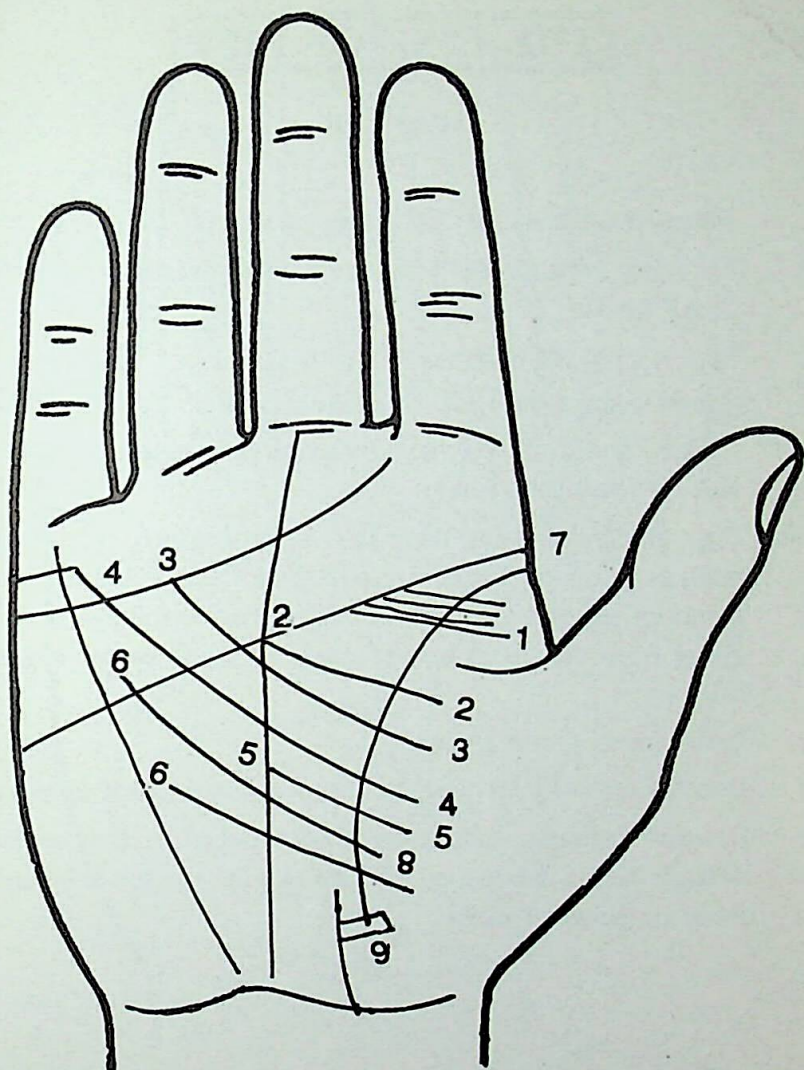
which the line terminates in both hands may be predicted accurately the time of death. On the other hand, a short Life-line and great delicacy, but with a good will-power and Head-line, shows that the person may live longer than is indicated by the Life-line. A break in the line always denotes an illness. If the line is broken in both hands, there is a great danger of death, especially if one part of the broken Life-line turns towards the mount of Venus. It is absolutely necessary to bear in mind that to be quite sure of death the sign must be repeated in both hands with all other lines terminating or broken.

Illustrations Contd.

THE LINE OF LIFE

PLATE II

- I. **NERVE**-lines.
 2. Interference lines.
 3. Interference line in connection with the heart's affections.
 4. Interference in married life.
 5. Interference in one's career.
 6. Interference with one's fame, fair or otherwise.
All these proceeding, as they do, from the Mount of Venus, denote interference from one's own relations.
 7. The separation of the Head and Life lines is a sign of extreme self-confidence, and is a good sign in the hand of a barrister, soldier, actor, or public speaker ; but in a hand showing no talent, it would denote a chattering, foolish, impulsive person.
 8. Shows a wound, probably through some accident connected with horses.
 9. Would give preservation from death caused by accident.
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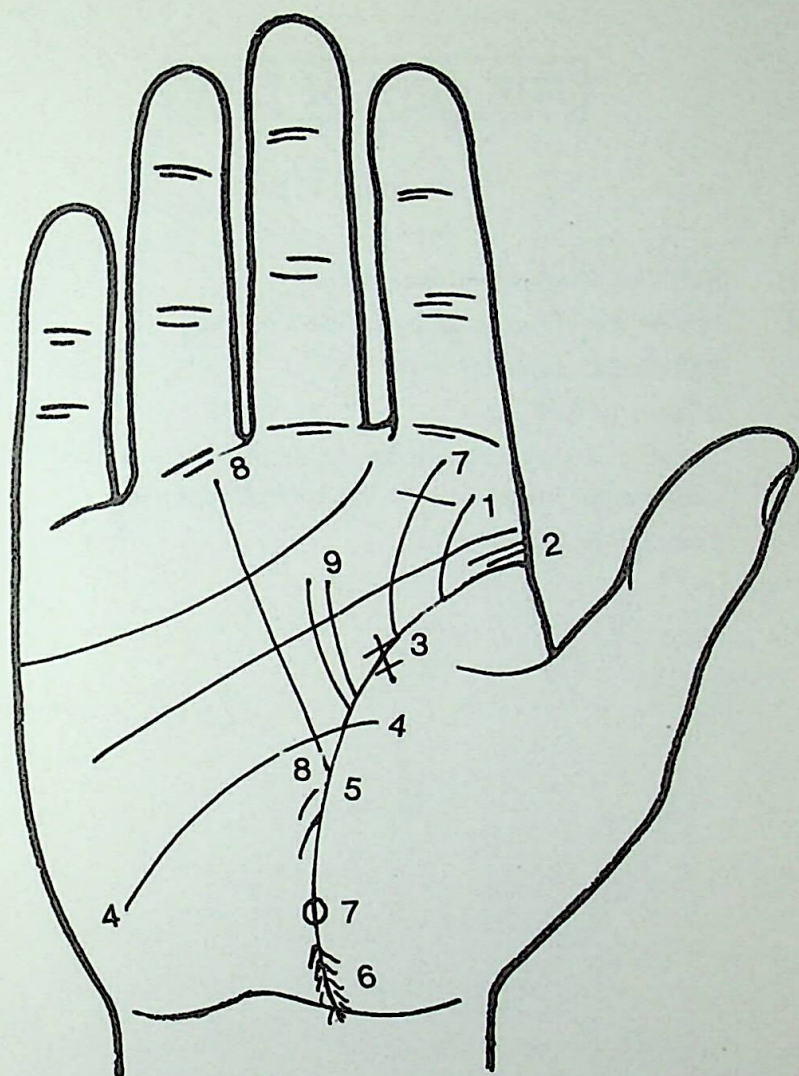


THE LINE OF LIFE (PLATE II)

THE LINE OF LIFE

PLATE III

1. **Shows** great ambition and desire of success.
 2. Suffering with throat. They are zigzag lines that unite the Head and Life lines.
 3. Shows a danger of a violent death.
 4. Shows intemperance and drug-taking, with a soft, flabby hand.
 5. Losses (financial). You will probably find at that period the Fate-line will deteriorate.
 6. Sign of paralysis and overwork, against which you should warn a client with a very sensitive hand. Corroborate that with a star on the mount of Saturn before pronouncing. One line going from the tassel to the mount of Luna shows a great folly.
 7. Great ambition not attained.
 8. Denotes celebrity ; if very clear and well-marked it is music.
 9. Denotes ambition, and nearly always riches ; if they ascend through the Head-line they indicate that the success is brought about by personal merit.
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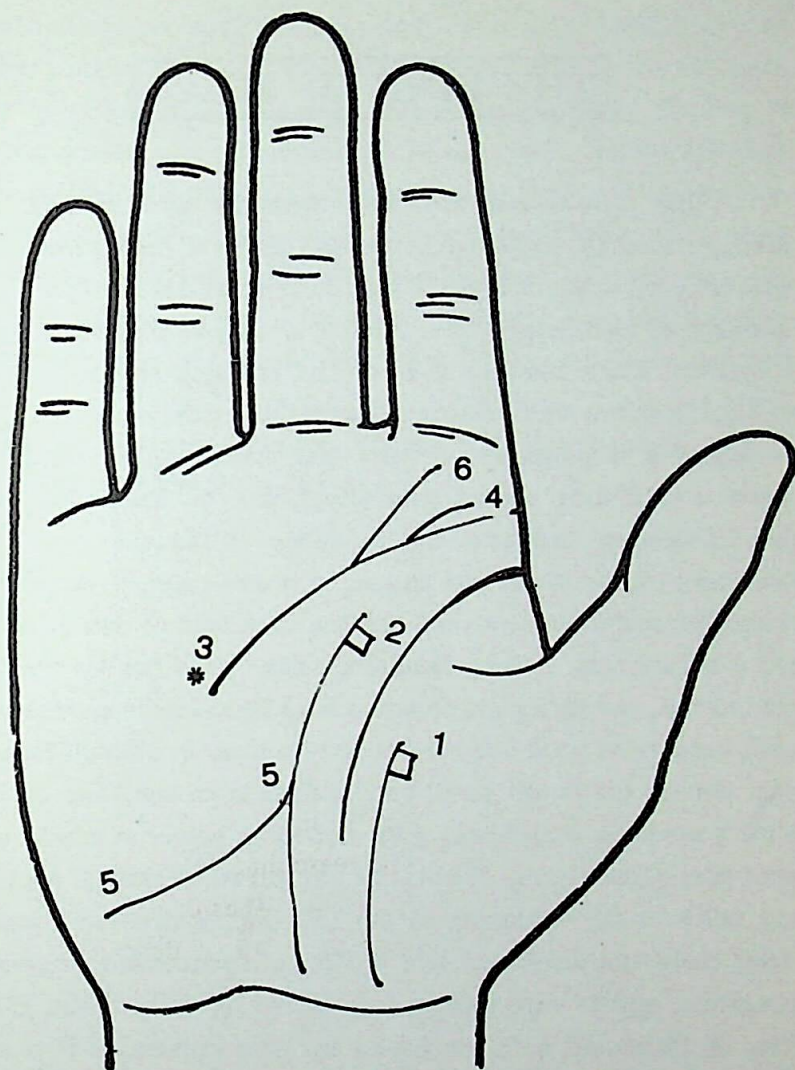


THE LINE OF LIFE (PLATE III.)

THE LINE OF LIFE

PLATE IV

1. **SIGN** of preservation from fire.
 2. Preservation from death by accident or fever.
 3. Bad illness caused by fever.
 4. Mystery of birth.
 5. Travel in a very hot country. If that line is longer than the Life-line, the owner will die in a foreign country.
 6. Ambition gratified.
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THE LINE OF LIFE (PLATE IV)

THE LINE OF HEAD

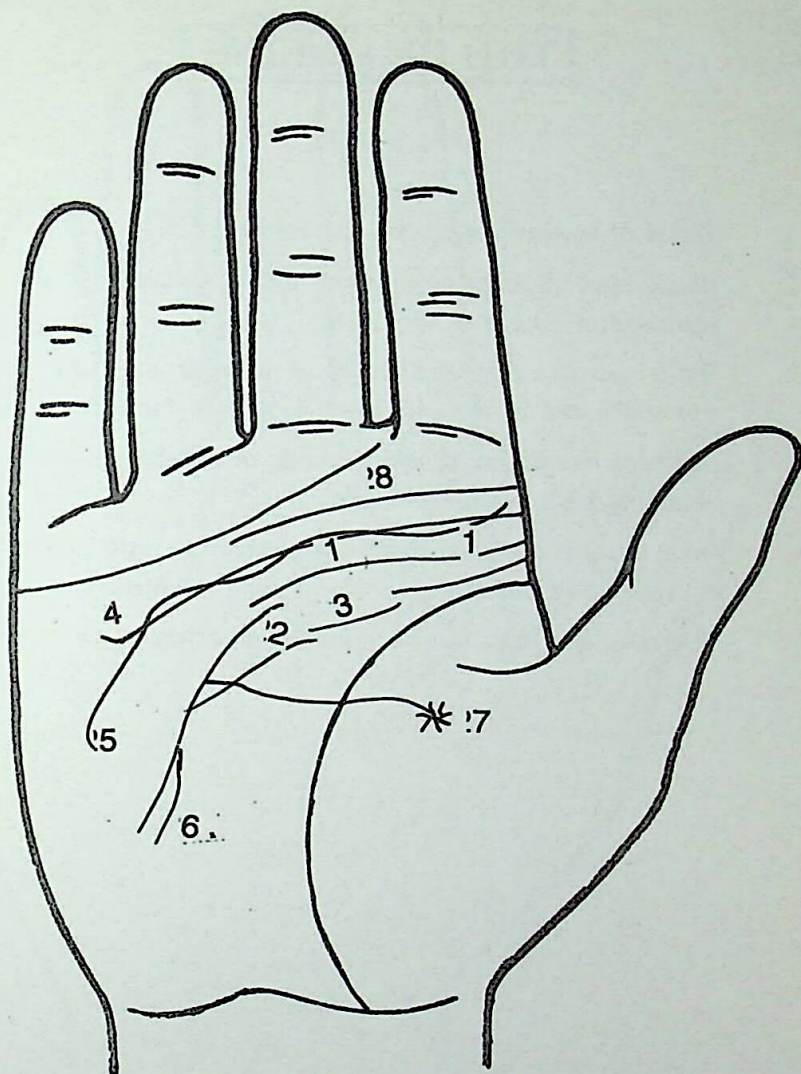
THIS line should commence with the Line of Life, and, leaving it directly, should go right across the hand. Such a line would indicate good sense, strength of will, cleverness, and good judgment. It should be well defined, clear - cut, and narrow. If pale and broad, it indicates feeble intellect; if it is short, reaching only to the plain of Mars, it shows poor intellect ; stopping under the mount of Saturn or Jupite, it foreshadows an early and violent death; chained, it shows a vacillating person, who would have no fixed ideas; very thin, it denotes treachery and infidelity. If the colour of it is fluctuating, some places red and some places paler, it shows liver complaint; and if with a thumb bending in instead of out, meanness and avariciousness. A long Head-line shows good brain-power and a strong will, if with a good thumb. A long Head-line in an otherwise weak hand gives great self-control and coolness in difficulties; very long, cutting the entire hand, and straight from the Line of Life to the percussion, it indicates great reasoning power: a person who could play a good game of chess or any games of skill. If it clings very much at the beginning to the Life-line, it denotes a person whose brain has developed late in life, a discontented, miserable disposition, and is supposed to foreshadow an early death. If the Lines of Head and Life are joined by little crosses, it is a sign of some trouble with the throat. If the line arches towards the Heart-line, the subject's head will always rule his heart. If the line

stops abruptly under the mount of Saturn it forewarns a cessation of intelligence, probably through overstudy in early youth. If it stops suddenly under Apollo, it betrays inconstancy, a person who could never be relied on. If it is very thin in the middle of the line, it shows a tendency to neuralgia. If it is separated from the Life-line at its commencement, and goes right across the hand, it indicates selfreliance, ambition, eloquence, if with a good finger of Mercury and Jupiter and good middle phalange of thumb. If wide apart and short, with a poor finger of Jupiter and Mercury and no will-power, it shows jealousy and deceit, chattering, and sometimes conceit and bad temper and capriciousness. Old authorities say if it is connected by one cross it betrays domestic trouble. If the line turns up towards the mount of Mercury it denotes wit.

THE HEAD-LINE

PLATE I

1. **Shows** chained Head-line, and indicates very great trouble and worry, and pain in the head in consequence.
 2. Broken Head-line, showing accident, and possibly the loss of a limb.
 3. Neuralgia. If with very short nails there is a tendency to epilepsy.
 4. Wit-line, or line of cheerfulness, which is a saving line when the other end of the fork droops on to the Lunar mount, as in No. 5, which indicates a vivid imagination bordering on to mania. I have seen that combination in the hand of a very clever writer of comic articles.
 6. A tendency to madness, except in the hand of a genius, which might give a clever tragedian or a clever author,
 7. Indicates a very unfortunate love affair, causing a great deal of trouble.
 8. Great success with business and art.
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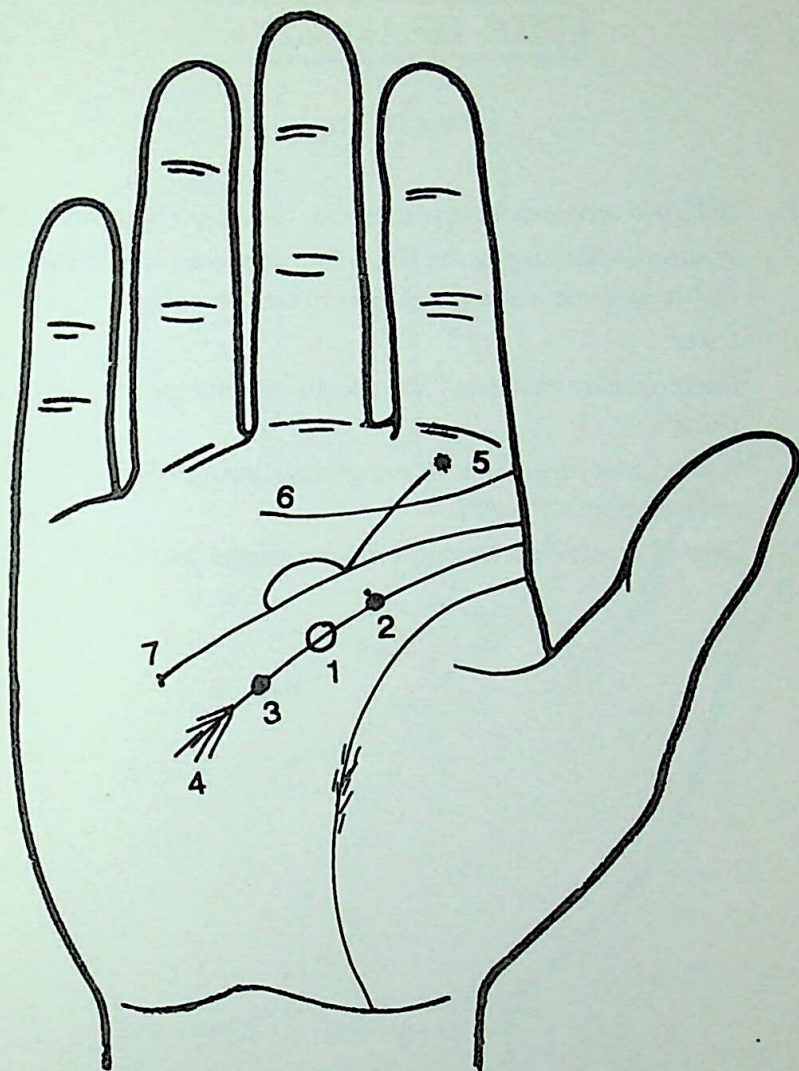


THE HEAD-LINE (PLATE I)

THE HEAD-LINE

PLATE II

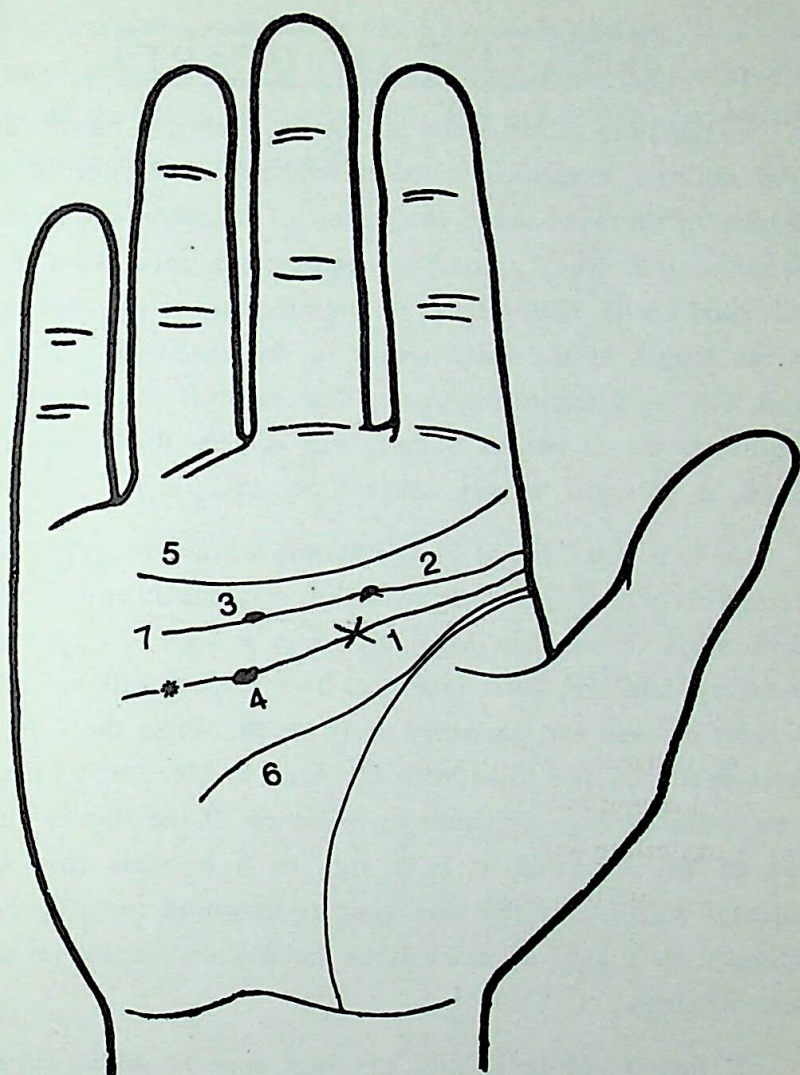
1. **SIGN** of scientific research and minerals.
 2. Black spot. Suffering with the teeth, specially if the top phalange of Saturn is very long.
 3. Black spot is a sign of diseases of the eyes, as a half sort of star at the end of the Life line.No. 4; also cataract.
 5. Indicates intense pride, and is a sign of extreme good luck in obtaining high positions in life..
 6. Great success when the Head-line turns up towards the mounts of Apollo and Saturn, as in No. 3; and scientific research.
 7. Delirium, and indicates very sensitive nerves.
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THE HEAD-LINE (PLATE II.)

THE HEAD-LINE**PLATE III**

1. SHOWS very bad sprain or wound, caused probably by a fall.
 - 2-3. A sort of little knot in the Head-line, supposed by old authorities to indicate a danger of committing murder.
 4. Fever. ,
 5. Great gain in business, and eloquence and great liking for politics.
 6. A very poor Head-line, showing very slow development, possibly through ill-health.
 7. Sign of a very bad wound, bringing danger and folly with it.
-



THE HEAD-LINE (PLATE III)

THE LINE OF HEART

THE Line of the Heart should be deep and narrow and well defined, extending from the mount of Jupiter to the outside of the hand under the mount of Mercury, and a good normal colour. Such a condition indicates a good, kind heart and good health. The strengt of the affection is in proportion to the length of the line, except in the hands of a soldier, who will be affectionate to the few only. If the Heart-line begins on the mount of Saturn, and is very thick and very broad, it indicates a very sensual person.

If to a long Line of Heart there is a high mount of Luna the subject will be most unreasonably jealous. If, on the other hand, there is no Line of Heart, it is a sign of hypocrisy, treachery, and the worst instincts. The subject will be liable to heart disease and probably early death. When the Line of Heart descends and joins with the Line of Head and Life, it is an unfailing sign of death by violence. If the line is quite bare of any branches it is a sign of a loveless life, and indicates sterility. If the line goes right round the finger of Jupiter it is a sign of marvellous faculty for occultism and great wisdom.

If bright red in colour, the line denotes great warmth in the affairs of the heart. A pale line, broad and chained, betrays a cold-blooded person. A yellow line betrays liver

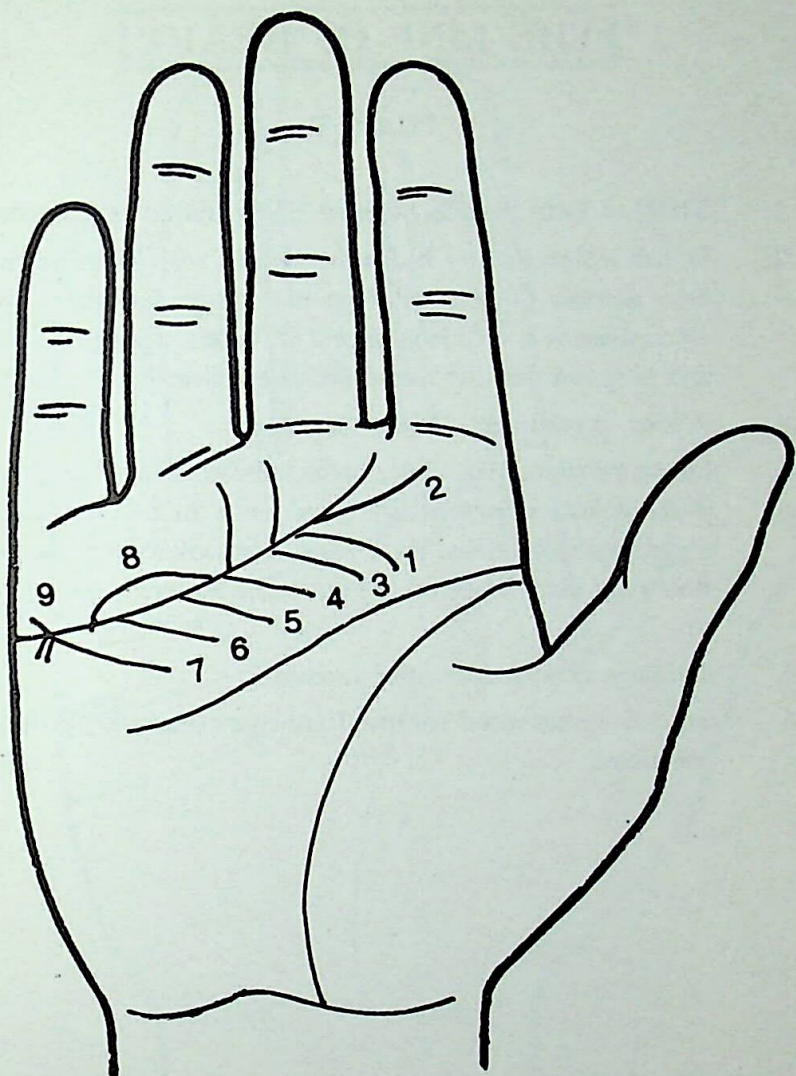
PRACTICAL PALMISTRY

complaint. The line should be close underneath, well up to the base of the mounts. A line which lies close to the Head-line betrays avarice, hypocrisy and egotism. If the line touch the base of the finger of Jupiter the subject will be unsuccessful in almost every undertaking.

THE LINE OF HEART

PLATE I

1. SHOWS great trouble in the heart's affections, probably separation from someone loved.
 2. A thoroughly trustworthy person.
 3. Indicates a loss or separation from someone very much beloved. Not the person's own fault.
 4. Sorrow and trouble caused by break and separation from someone very much loved ; it has hurt their pride possibly more than their heart.
 5. Separation from someone that has wounded their pride.
 6. Sorrow caused by a mixture of pride and foolishness.
 7. Folly. It is the person's own fault that trouble has come about.
 8. Illicit love.
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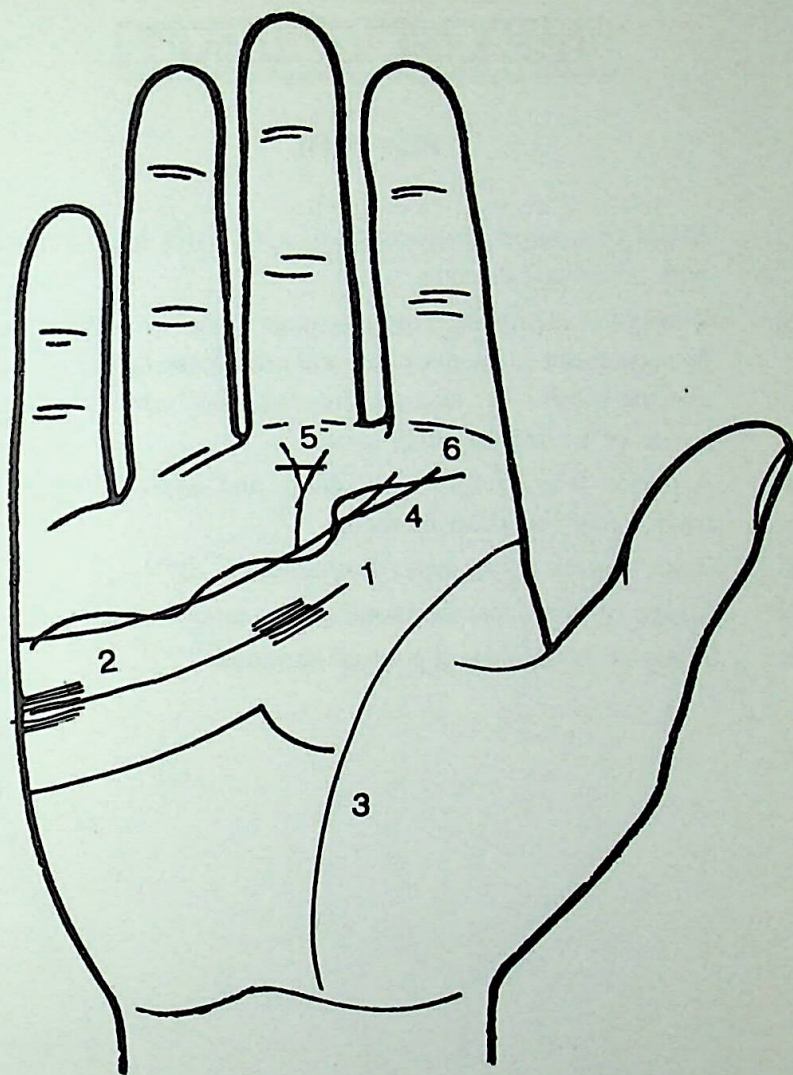


THE LINE OF HEART (PLATE I.)

THE LINE OF HEART

PLATE II

1. **SIGN** of heart disease, when it has a blurred appearance.
 2. Is also a sign of very bad heart disease when there seems to be a number of lines piled up one above the other ; except when there is a very large mount of Venus, a very hard hand, and very red lines, it would indicate sensuality.
 3. A long engagement, but no marriage.
 4. Shows a chained Heart-line, which indicates sorrow and trouble in the heart's affections in a good hand. In a foolish hand it might mean flirtations. You should then look for intrigue lines, which are many lines on the mount of Mercury, as shown in No. 7.
 5. Betokens great failure after success.
 6. Indicates great good fortune from one's marriage or heart's affections.
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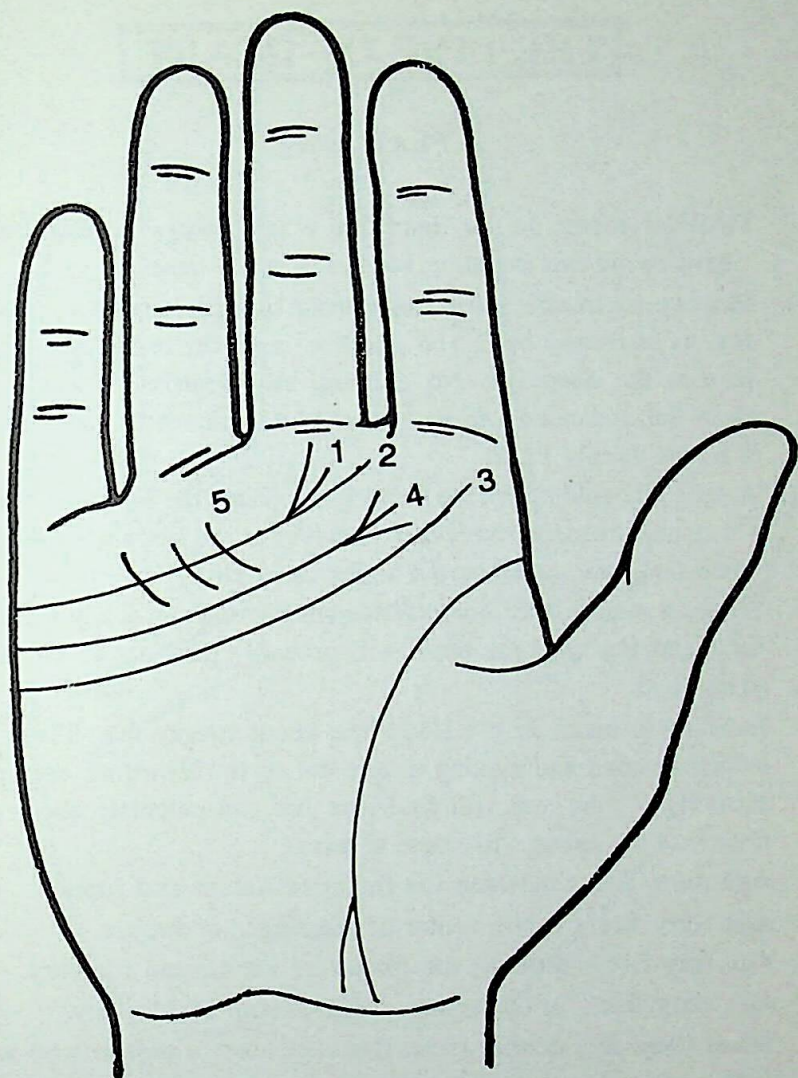


THE LINE OF HEART (PLATE II.)

THE LINE OF HEART

PLATE III

1. **SIGN** of trouble in maternity in a woman's hand, especially with an arched rascette.
 - 2: Where the Heart-line seems to fade right out : in this case there has been so much trouble and grief in the heart's affections that the subject has become proof against heartache, and lost power of feeling anything acutely.
 3. A person who sets up high ideals, and would never pardon anyone that fell short of them.
 4. Great success in the heart's affections.
 5. A sign of heart disease produced by violent exertion.
 6. Supposed to indicate a love of flirtation.
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THE LINE OF HEART (PLATE III)

THE LINE OF HEART

PLATE IV

TIMING events on the Heart-line is not always reliable, but I have found this counting correct in many cases.

1. Means great trouble and sorrow caused by a person of the opposite sex, as indicated by 2 and 10. For instance, in the hand of a woman the deep line No. 1 from the Heartline towards the Head-line indicates a sorrow caused by someone of the opposite sex very deeply loved.
2. A deep line going from the Head-line towards the Heartline shows a woman's influence has been the cause of the trouble, especially when there are corroborated signs, as in No. 10.
3. Shows a woman's influence (adverse) that has not really touched the Heart-line, and therefore will probably pass out of the life:
4. Worry lines.
5. Indicates a break in the Heart-line about twenty-five. Then, by taking a pencil and making a little dot on the Heartline, each dot counting a year, you will find that you can calculate about the time that the event will come to pass.
6. Age thirty-five : between the finger of Saturn and Jupiter.
7. Age forty-five : in the centre of the finger of Jupiter.
8. Age fifty-five : between the Finger of Saturn and Mercury.
9. Age sixty-five : in the centre of the Mount of Mercury.

When there is a double Heart-line it denotes a person who will have a struggle with the heart's affections, such as against a temptation to marry for money, but the better feeling generally prevails.

THE LINE OF FATE

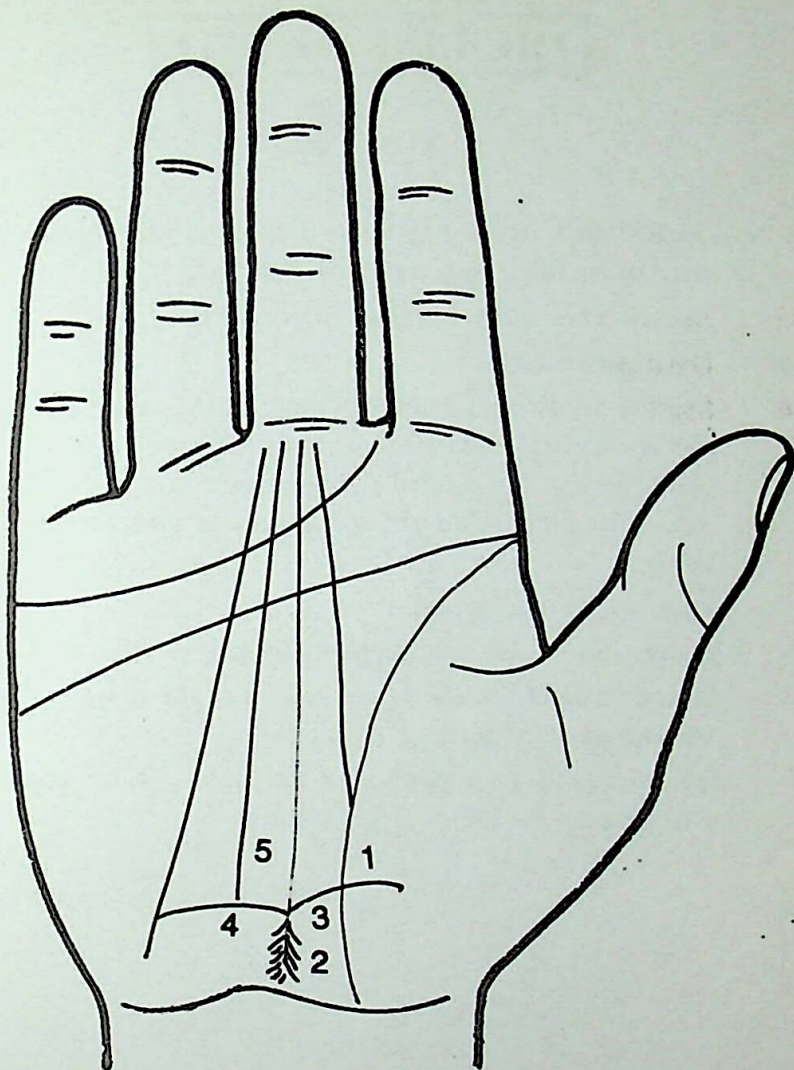
THE Line of Fate may start from the Life-line, the wrist or rascette, the upper mount of Luna, the lower mount of Luna, the plain of Mars, the Head-line, or it may perhaps start from the Heart-line. It seldom leads anywhere except to the mount of Saturn; very rarely it may tend towards Apollo and Jupiter. It shows the different changes in the career and monetary losses and gains. Starting from the Life-line indicates a person who will succeed by his own merits. Starting from the wrist the fortune will be very good if it goes right up to the mount of Saturn. The Fateline may also stop at any point, because it has to deal with the career, and if a person spoils his career, the Fate-line very often stops. For instance, if it stops at the Head-line, it indicates the fate and career ruined by an error of judgment on the subject's part; if, on the other hand, it ceases at the Heart-line, it indicates the career ruined by the heart's affections. Not so in a woman's hand. If the Fate-line ends at the Heart-line in a woman's hand, that may be that her fate is amalgamated, as it were, with her heart's affections, and she ceases to have any interest regarding the making of money and so on. If the Line of Saturn inclines to the mount of Apollo in an artistic hand, probably wealth would be obtained through art. If it inclines towards Jupiter you get gratified ambition and probably some good position in State, Law, or Church—that is, with other corroborative signs. In the Line of Fate a break is not always bad, providing where the break occurs one line begins before the other ceases, except in the plain of

Mars, and then it denotes a physical and moral struggle. The line may decrease or increase in depth. Where it is thin it shows loss of position and money so long as it remains thin. The best Line of Fate should be perfectly straight, with branches each side, indicating progress from poverty to riches. Twisted at the base and straight at the top indicates bad luck early in life, followed by better fortune. Straightness and good colour from the Line of Heart upwards indicates good fortune in old age. If the Line of Saturn is very much twisted it indicates ill health, and denotes a quarrelsome disposition. A strong, irregular Line of Fate and a much-lined hand give constant irritability, in a supersensitive person. A well-traced Line of Fate gives a long life. An extreme malformation of the line old authorities say betrays illegitimacy. Travels are told from the line, also money made by chance and by speculation.

THE LINE OF FATE

PLATE I

1. **LINE** starting from Life-line. Success due to own merit.
 2. Indicates the loss of a parent in childhood.
 3. A great struggle for success, spurred on by love.
 4. Ambition, which will be gratified after many struggles.
 5. A great struggle to succeed in life, which is achieved in later years.
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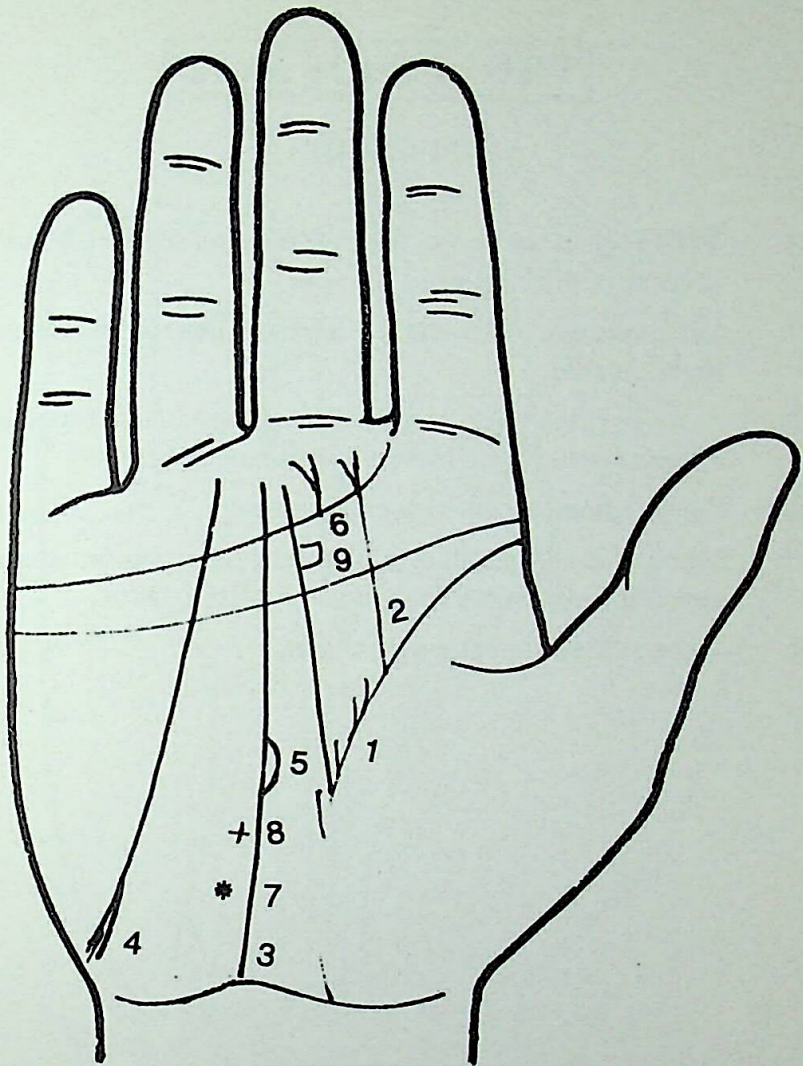
THE LINE OF FATE (PLATE I)

THE LINE OF FATE

PLATE II

VERY much retarded by home influences, with success from the time the Fate-line leaves the Life-line.

2. Success after many struggles in middle life.
 3. Great personality.
 4. Starting as this does from the Luna mount, it is dependent on public caprice for its success, as in the case of an actor or public person. A Fate-line commencing at this point generally indicates a person who will always have to work for his or her living.
 5. Marriage, in a long hand.
 6. Success after a life of struggle. Very late in life.
 7. Denotes loss of fortune by the parents of the subject in early life and possibly death of parent.
 8. Indicates a change in position of the parents of the subject. If it is quite on the line it is always bad.
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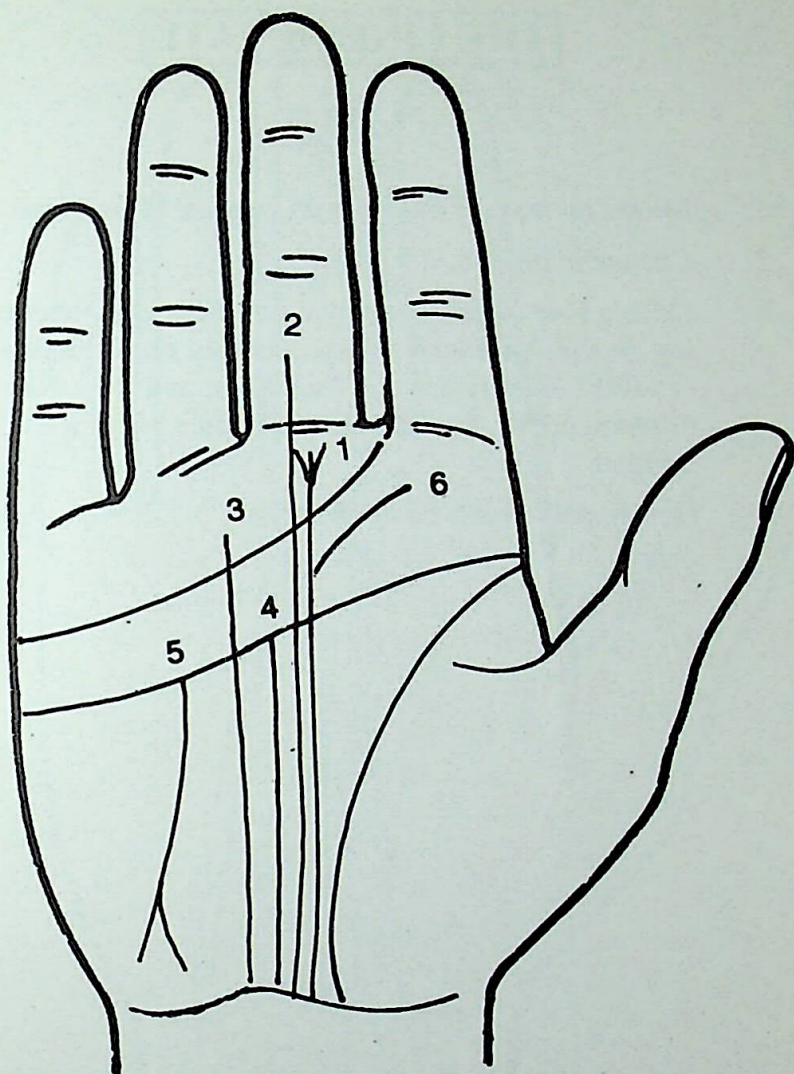


THE LINE OF FATE (PLATE II)

THE LINE OF FATE

PLATE III.

1. **VERY** great and good luck all through life, crowned by success or distinction.
 2. Great success, followed by misery and unhappiness. Sometimes suicide.
 3. A career ruined by a woman, if in a man's hand, especially if there are intrigue lines on the mount of Mercury.
 4. Career ruined by an error of judgment.
 5. Successful and popular to a certain point, but afterwards ruined through some foolish act, probably drink.
 6. A good Government appointment.
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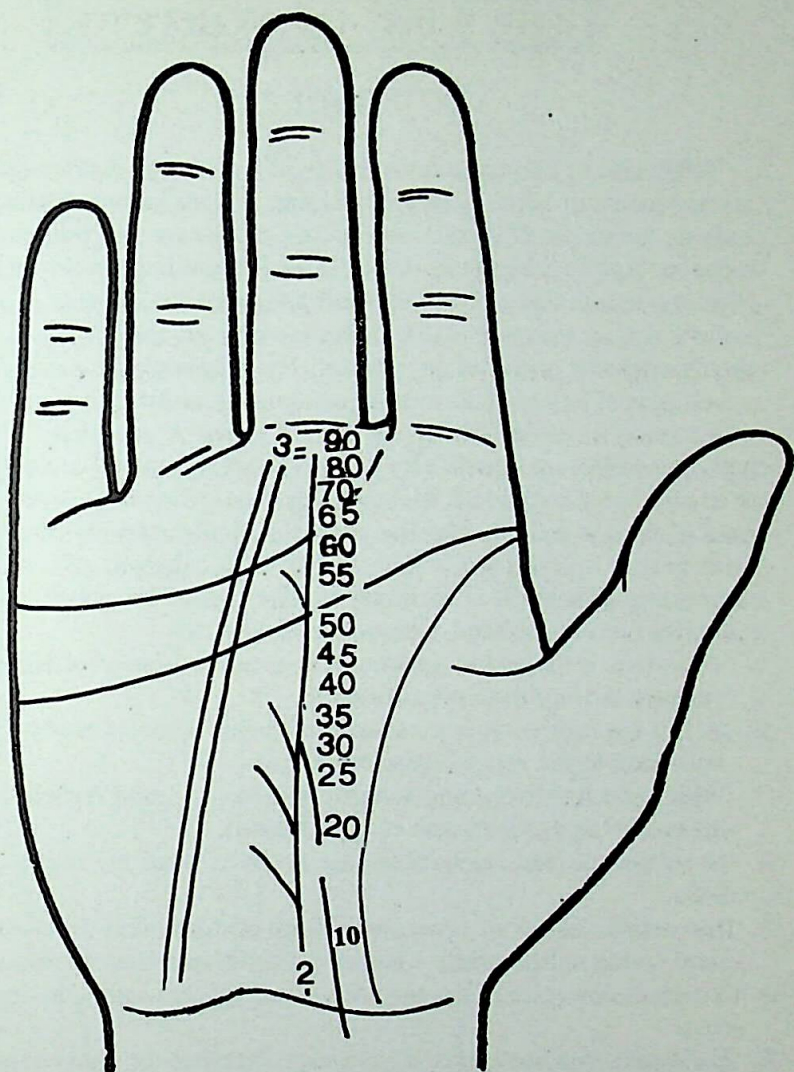


THE LINE OF FATE (PLATE III)

THE LINE OF FATE

PLATE IV

1. **Shows** increase of money with increase of Fate-line.
 2. Change in the life.
 3. Double Fate-line, showing the subject is capable of carrying on simultaneously two professions or businesses successfully. If there are two Fate-lines, and they start from different points, it would show a double life of a disgraceful kind.
 4. How to date events on the Fate-line.
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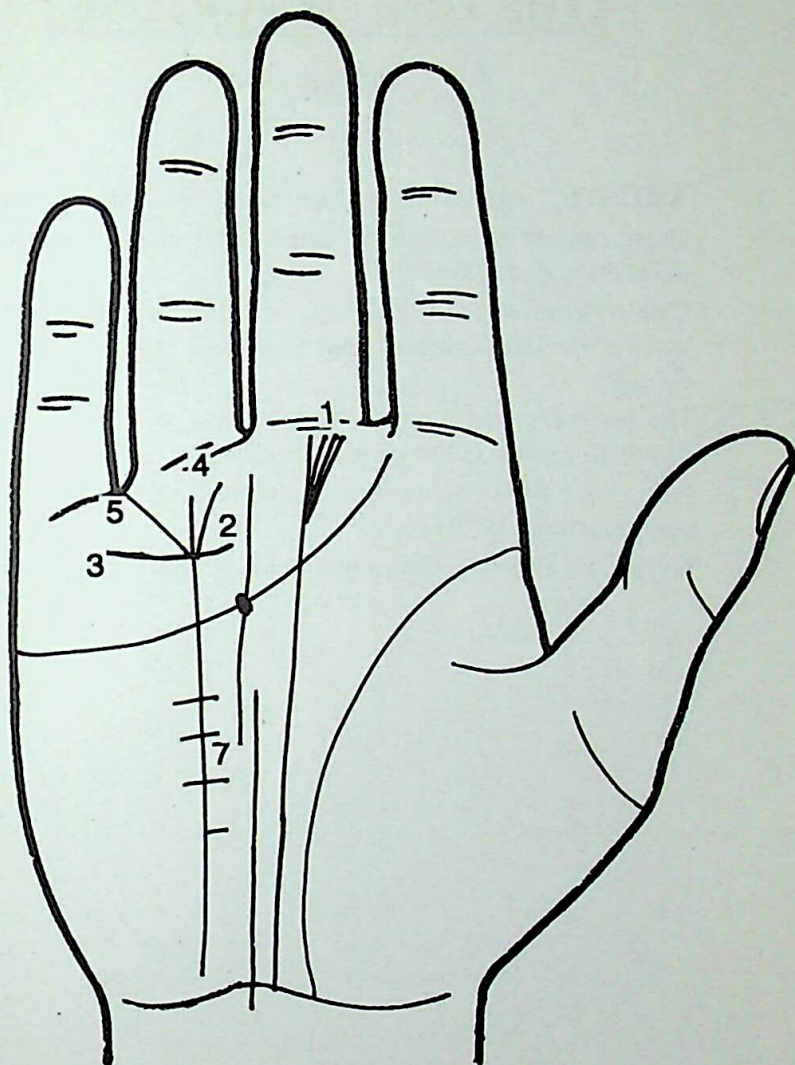
THE LINE OF FATE (PLATE IV)

THE LINE OF FORTUNE

PLATE I

THE Line of Fortune commences from the bracelet and the Life-line, and the mount of Mars, the mount of Luna, and the mount of Mercury. It ends on the mount of Apollo or Mercury. Whenever it is present on the mount of Apollo it denotes success, celebrity, and fame in art ; when on Mercury, wealth and merit in business and medicine, success in politics and scientific research ; it also signifies riches in all cases. When it is very clearly marked it gives self-approbation. It is absolutely necessary to have a good Line of Fate to make this line really lucky, and a high plain of Mars with a good mount of Jupiter and Mercury, also a good long finger of Jupiter and Mercury. If with very twisted fingers the talents are more than often used for a bad end ; if with the long finger of Apollo success on the Stock Exchange ensues. Absence of the line indicates want of success ; much broken up indicates a Jack of all trades, a person who takes too many things in hand. It is necessary to have a good Head-line, long and going right across the hand, to have great success.

1. If divided at the end in a trident it is a sure indication of wealth and celebrity arising from personal merit.
 2. A line coming towards the mount of Saturn denotes poverty, and it will stand in the way of complete success.
 3. With a similar line going towards Mercury, a good fortune will be marred by inconstancy and changeableness.
 4. Great success and celebrity by one art only, when the line ends in a fork.
 5. The artistic career of a person is neglected, possibly in a woman's hand owing to home duties, and in a man's hand from business.
 6. Indicates obstacles in the way of artistic success, often arising from envy.
 7. Is a break in the line caused by a change, but when the lines run parallel, as in this case, it indicates a change for the better.
 8. A black spot, which may indicate bad sight, caused by following some artistic pursuit.
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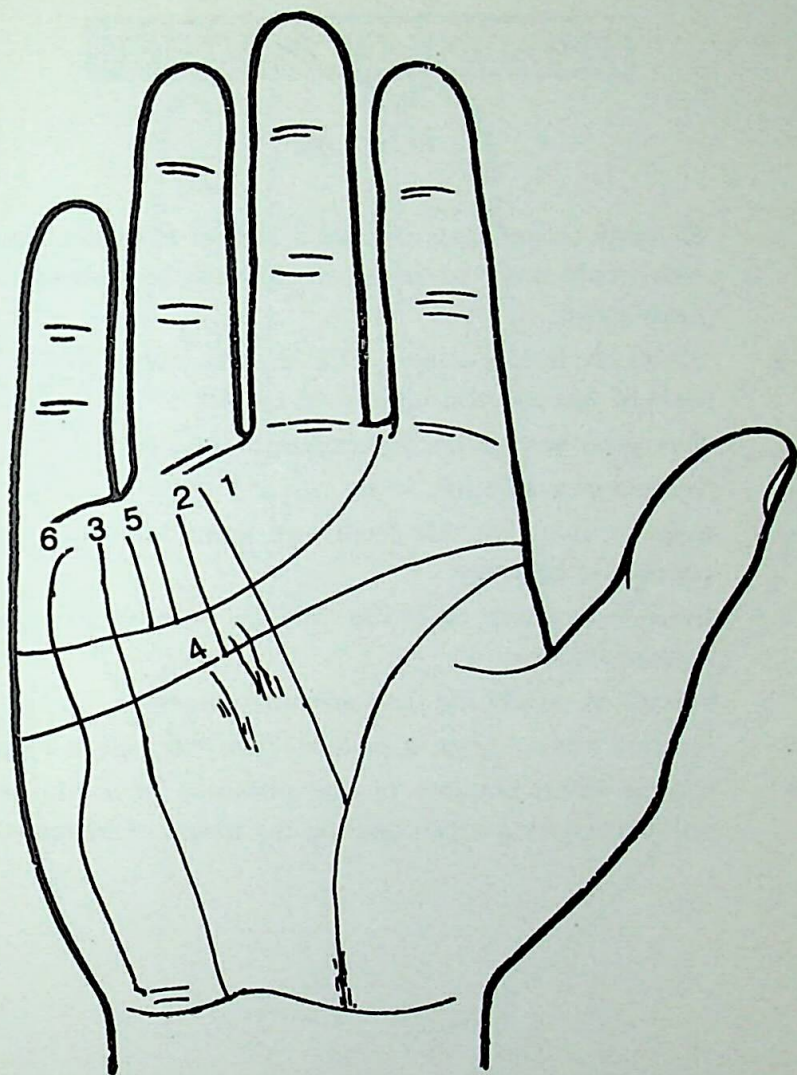


THE LINE OF FORTUNE (PLATE I.)

THE LINE OF FORTUNE

PLATE II

1. **ARTISTIC** career taken up rather late in life with great success.
 2. Great success in an artistic career after many struggles and difficulties and sickness.
 3. Line of Fortune from business, showing a great personality; but the line thickening in later years is a sign of ill health in old age.
 4. The line very much broken up shows a very bad time with regard to health at the period indicated.
 5. Very good lines for doctor or chemist, showing success in both business and finance.
 6. Wavy line, showing dishonesty with other confirmations.
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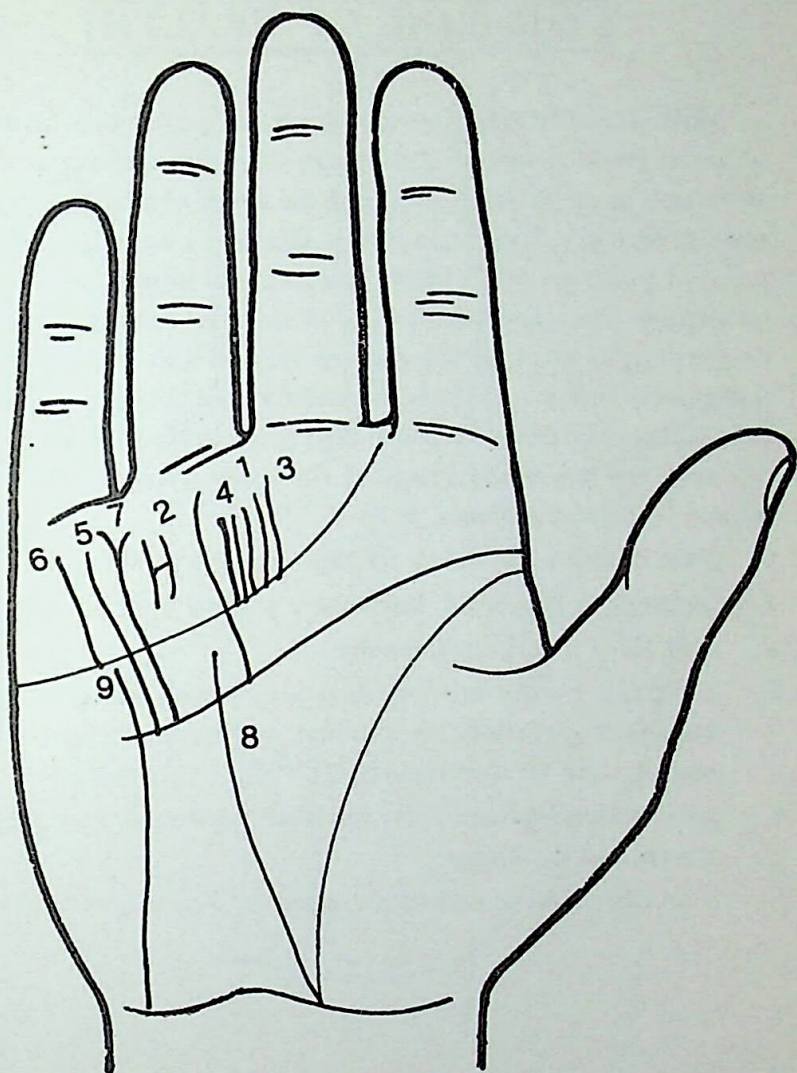


THE LINE OF FORTUNE (PLATE II)

THE LINE OF FORTUNE

PLATE III

1. So many choked lines indicate a Jack of all trades-a person who would never be successful because he undertakes too many things.
 2. Shows two lines looking like the letter H, indicating talent but want of success, possibly caused by lack of self confidence.
 3. Very great success late in life from artistic pursuits.
 4. Success in middle life, in art.
 5. Success in middle life from own merit and brain-power, possibly in literature.
 6. Great success later on in life, which is probably occupied in a political career.
 7. Success in middle life from scientific research.
 8. A person who has given up early in life in a struggle in business.
 9. Fortune spoilt possibly by the influence of a woman, if corroborated by intrigue lines on the mount of Mercury.
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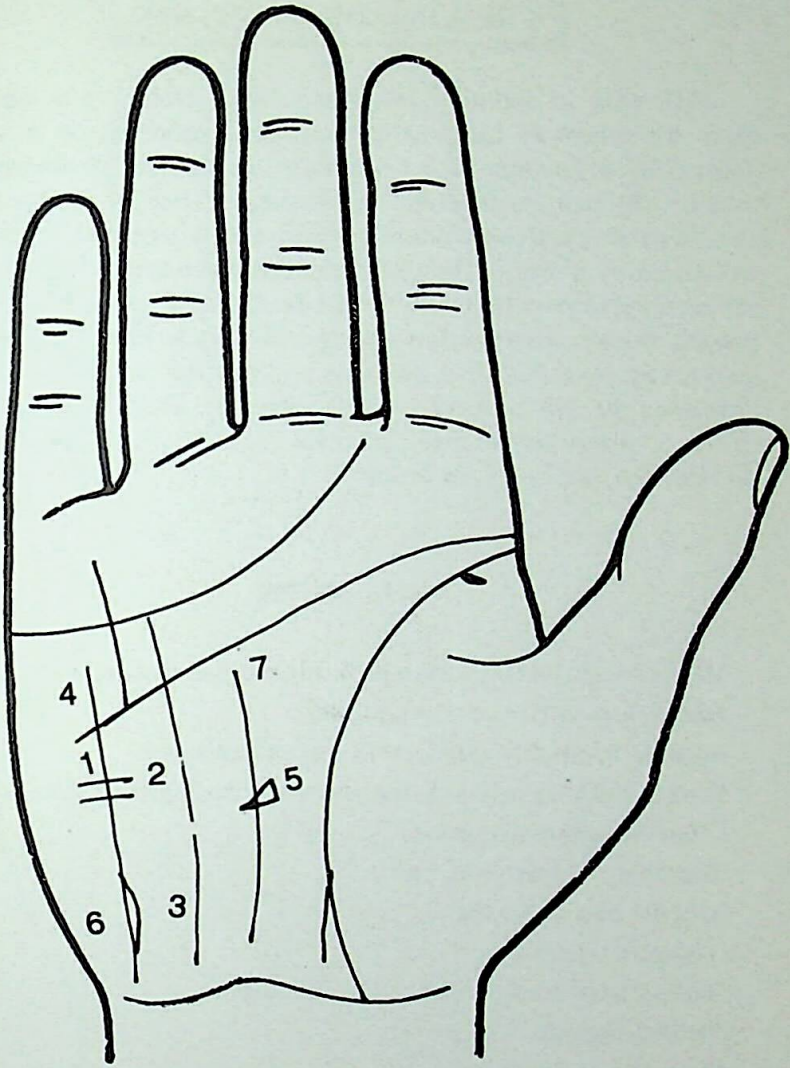


THE LINE OF FORTUNE (PLATE III)

THE LINE OF HEALTH

THE Line of Health is not always seen in the hand—to be without a Line of Health is to have good health—it comes and goes according to the state of the health. It rises from the mount of Luna and proceeds towards Mercury. Sometimes it rises from the Life-line; in that case it shows weakness of the heart. The principal thing that it shows is indigestion. The complete absence of this line from the hand will denote an agile quick person and one very vivacious in manner. If it is invariably broken up in little bits and very red, it betrays a tendency to headaches and fever. Forked at the top; as in No. 8, it gives a love of honour and power and a capacity for occult sciences. Illnesses are marked by little deep lines, as in

1. Past illnesses are shown by little gaps, as in Nos 2 & 3.
 - 2-3. A break in the Health-line with a parallel line, as in
 4. will show a very great trouble.
 5. a triangle on the line, shows a very clever person at natural magic—a high faculty for intuition, sometimes accompanied by second sight or clairvoyancy.
 6. gives somnambulism ; if with other signs of a very sensitive person, also insomnia.
 7. is an indication of dishonesty when the line is short and thick.
-



THE LINE OF HEALTH

THE LINE OF INTUITION

THE Line of Intuition arises and forms itself into a semicircle from the mount of Luna to the mount of Mercury, or it may be formed by a junction of a Luna Fate-line and a Life-fortune-line, which will form a semicircle by pressing the side of the hand. This line denotes great intellectual powers and a marvellous intuition, evidenced by power of thought reading, clairvoyancy, palmistry, and all occult sciences. It is only found in the hand of highly sensitive people. It gives also passive courage. When the line is formed in a semicircle, as in No. 1, it indicates a talent for literature as well. I have seen the line in great soldiers, generals, and so on, as formed in No. 2. A star on the line, as in No. 3, with a very much broken up Fate-line, indicates bankruptcy.

THE SIGNS

Well-formed Cross: good or bad influence, according to its position.

Badly-formed Cross: always bad.

Square: invariably good, with one exception.

Star: occasionally good, but generally bad, giving fatalities.

Branches: upwards, good.

Branches: downwards, bad.

Islands: bad and fatal.

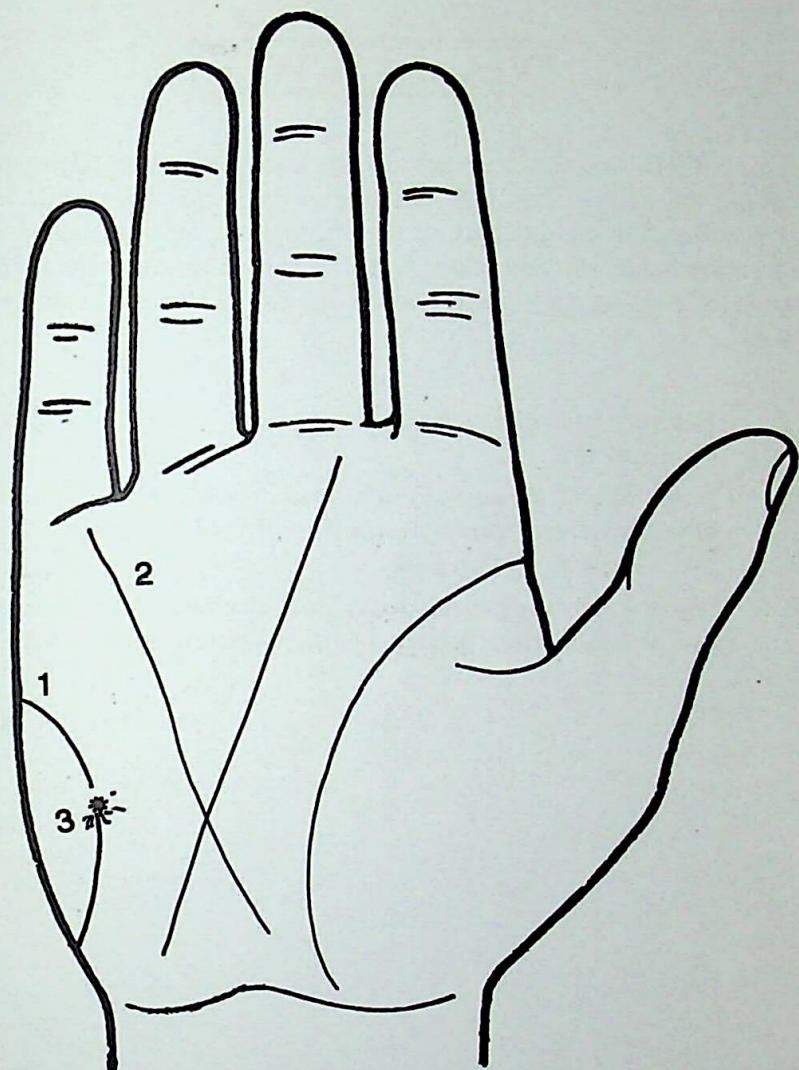
Triangles: good.

Grilles: a sign of foolishness generally

Circles: honour.

White Spots: illnesses.

Black Spots: bad illnesses.

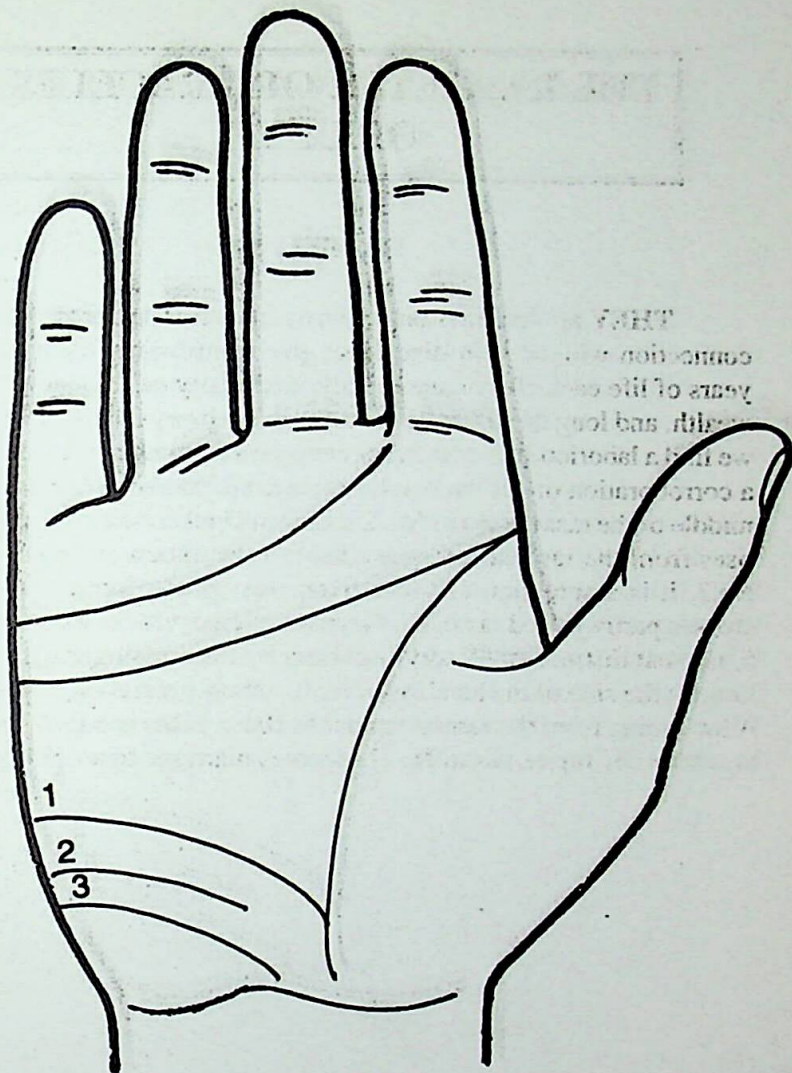


THE LINE OF INTUITION

VIA LASCIVIA

THIS line is rare; it betrays lasciviousness, drug-taking, and drink; but I have often seen this line in the hand of a person who has suffered in consequence of the drug-taking, lasciviousness, and drinking habits of some other person whom they love very deeply, such as a wife or a mother who would grieve about a husband or son.

1. Is a very bad sign indeed, showing early death brought about by a bad life.
 2. Is not so bad. When seen in a hand, you may predict that the possessor of the hand will sow his wild oats in youth and will live a decent life thereafter.
 3. When it descends to the bracelet it denotes ill-health to the end of life in consequence of the indiscretions of youth.
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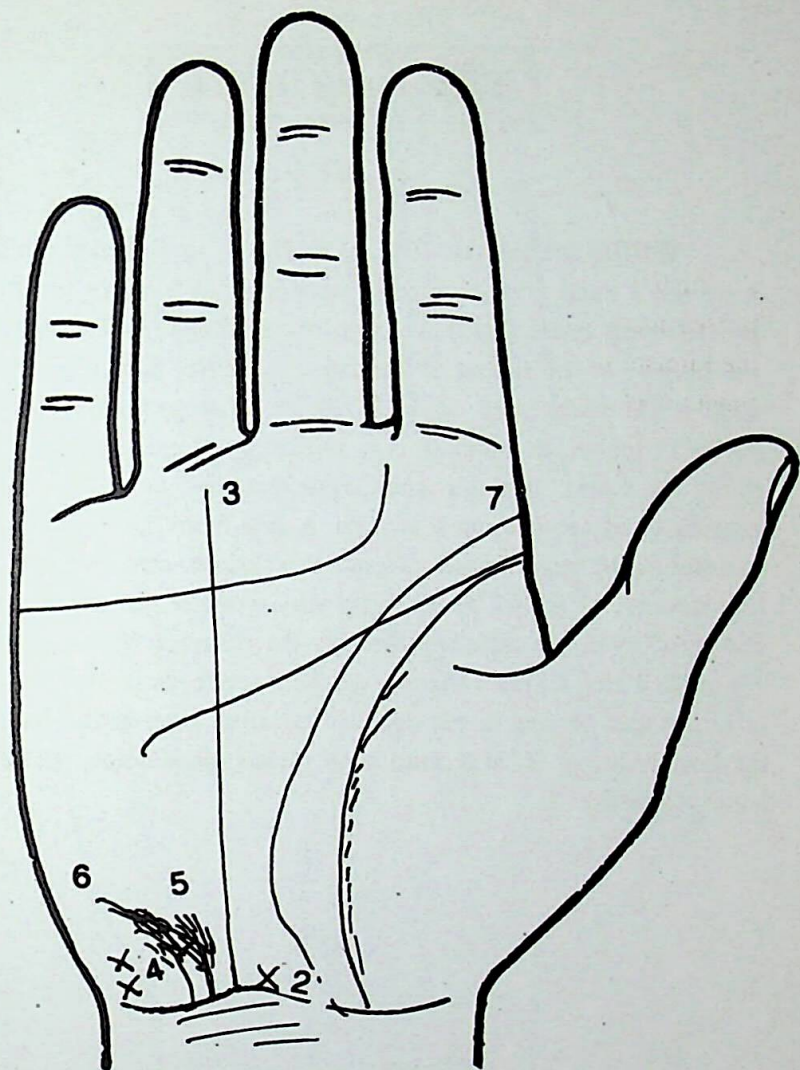


VIA LASCIVIA

THE RASCETTE OR BRACELET OF LIFE

PLATE I

THEY are the lines on the wrist, and show the length of life in connection with the Life-line. They give from twenty-eight to thirty years of life each. Three lines clearly and neatly traced denote health, wealth, and long life. If the first line is chained very much, as in No. 1, we find a laborious life, with very often good fortune in the end, but for a corroboration of that we must examine the Fate-line. A cross in the middle of the rascette, as in No. 2, is a sign of rather a hard life. If a line rises from the rascette and goes direct to the mount of Apollo, as in No. 3, it is a sure sign of favour from very great people. Two small crosses partly joined, as in No. 4, means a legacy. A branch, as in No. 5, is great distinction. A sort of corkscrew line crossing the mount of Luna at the side of the hand, as in No. 6, shows great danger by water. A line going from the rascette under the base of the mount of Venus to the mount of Jupiter, as in No. 7, denotes marriage to an old person.

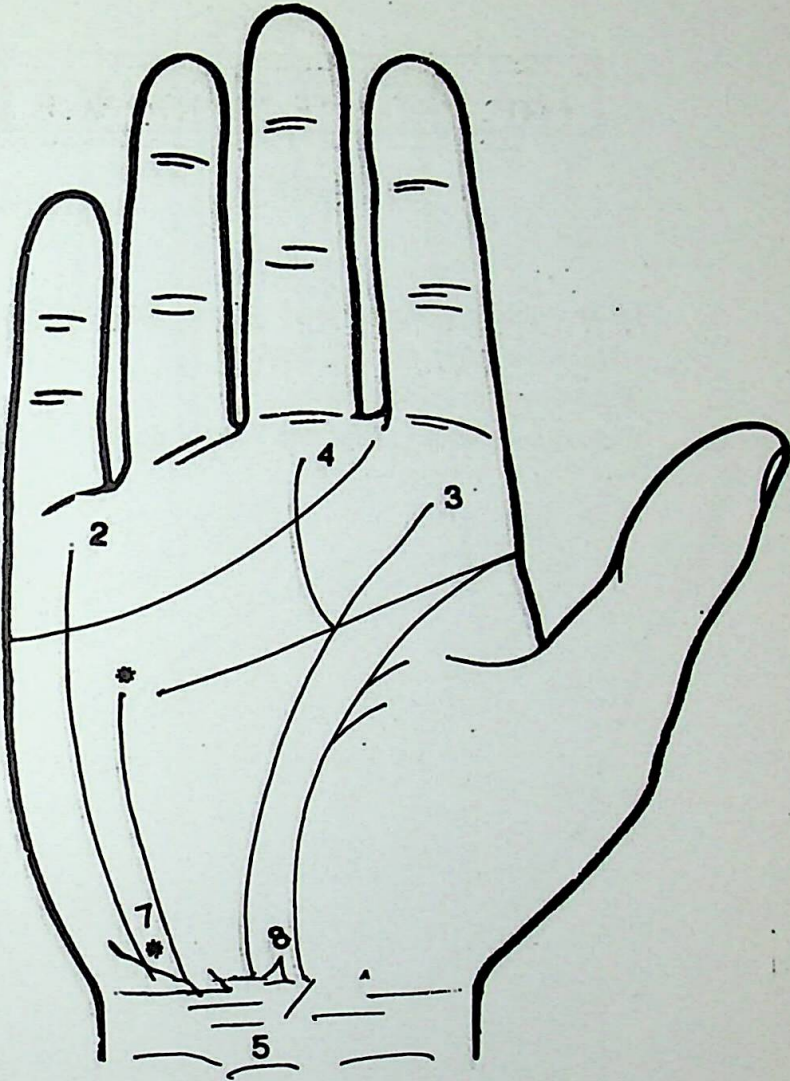


THE RASCETTE (PLATE I)

THE RASCETTE

PLATE II

WHEN the first rascette, as in No. 1, is arched it denotes in a woman's hand great trouble in maternity; in a man's hand I have proved many times that it is a sign of peritonitis. A line going from the rascette to the mount of Mercury, as in No. 2, is a sure sign of sudden and unexpected death. A line going from the rascette to the mount of Jupiter, as in No. 3, is an indication of much travel, possibly round the world. If a line goes from that line, as in No. 4, it is a possibility of death upon a voyage. A line from the rascette ending in a star on the upper mount of Luna is a sign of sorrow and adversity. The rascette, as in No. 5, shows a very worried and troublous life, and possibly some suffering through the disgrace of some relation. An angle which forms a triangle on the rascette, as in No. 6, is a sign of riches and honour in old age, but possibly poor health. A star on the line, as in No. 7, in a good hand means inheritance, but in a bad hand sensuality.

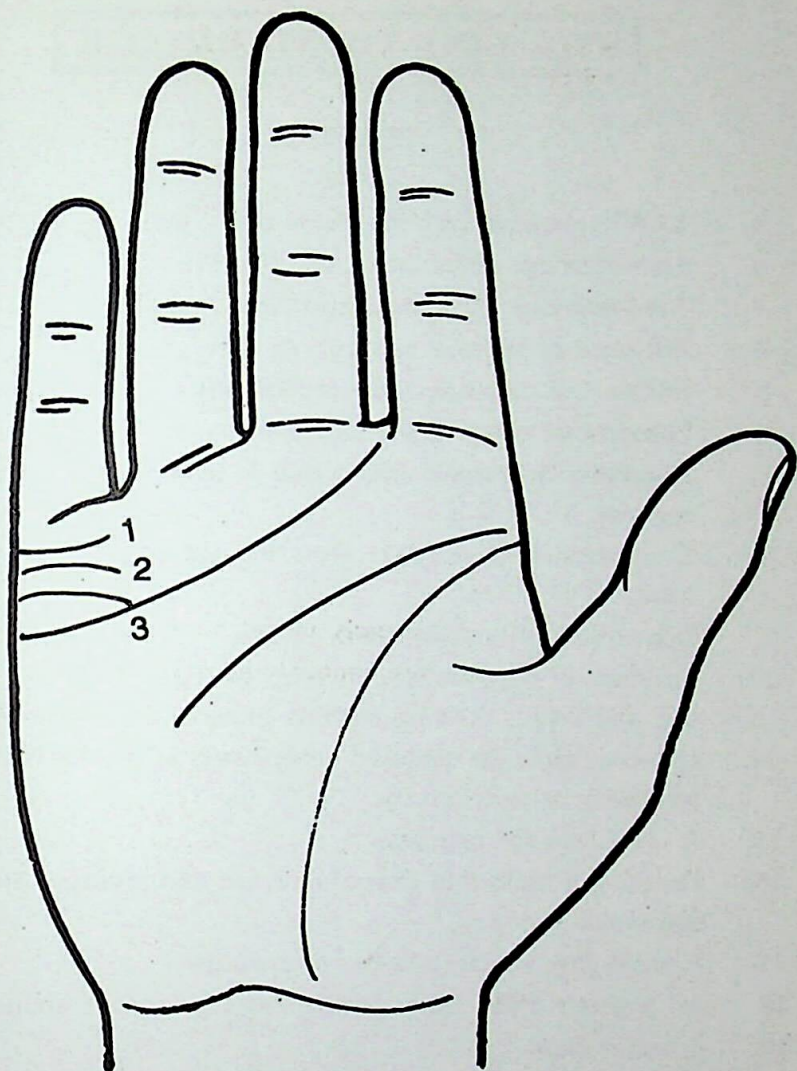


THE RASCETTE (PLATE II)

THE LINE OF MARRIAGE

PLATE I

1. **OLD** authorities state a mark such as this signifies marriage without the ceremony of church.
 2. Widowhood in middle life.
 3. Widowhood, with violent and sudden death.
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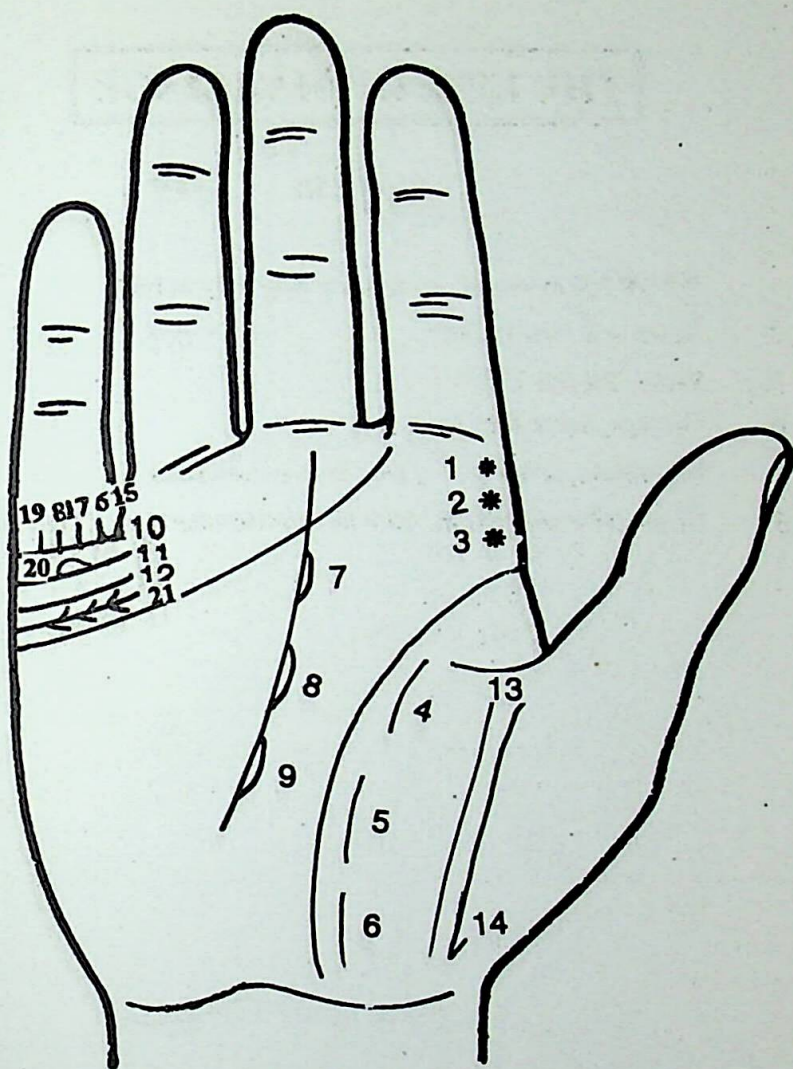


THE LINE OF MARRIAGE (PLATE I)

THE LINE OF MARRIAGE

PLATE II

1. LOVE-marriage early in life, also No. 10.
 2. Love-marriage about thirty, also No. 11.
 3. Love-marriage late in life, also No. 12.
 4. Influence of opposite sex early in life.
 5. Influence of opposite sex in middle life.
 6. Influence of opposite sex late in life.
 7. Happiness in married life, which is marred by jealousy or enemies.
 8. Corroboration of marriage about the age of thirty in a long hand.
 9. Romantic love-marriage early in life.
 13. Influence of opposite sex, probably marriage, lasting through life, and happy, drawing together more as life continues.
 14. Influence quite the contrary; unhappiness in married life, and increasing as years go by.
 15. A child bars the marriage.
 16. Denoting a child that is very delicate, and probably a child that would die.
 17. A small line which indicates miscarriage.
 18. An ordinary child, fairly healthy, with no special abilities.
 19. A clever child.
 20. An island on the Marriage-line denoting great trouble in married life, and possibly marriage to a cousin.
 21. Hair lines dropping from the Marriage-line denote ill-health.
-

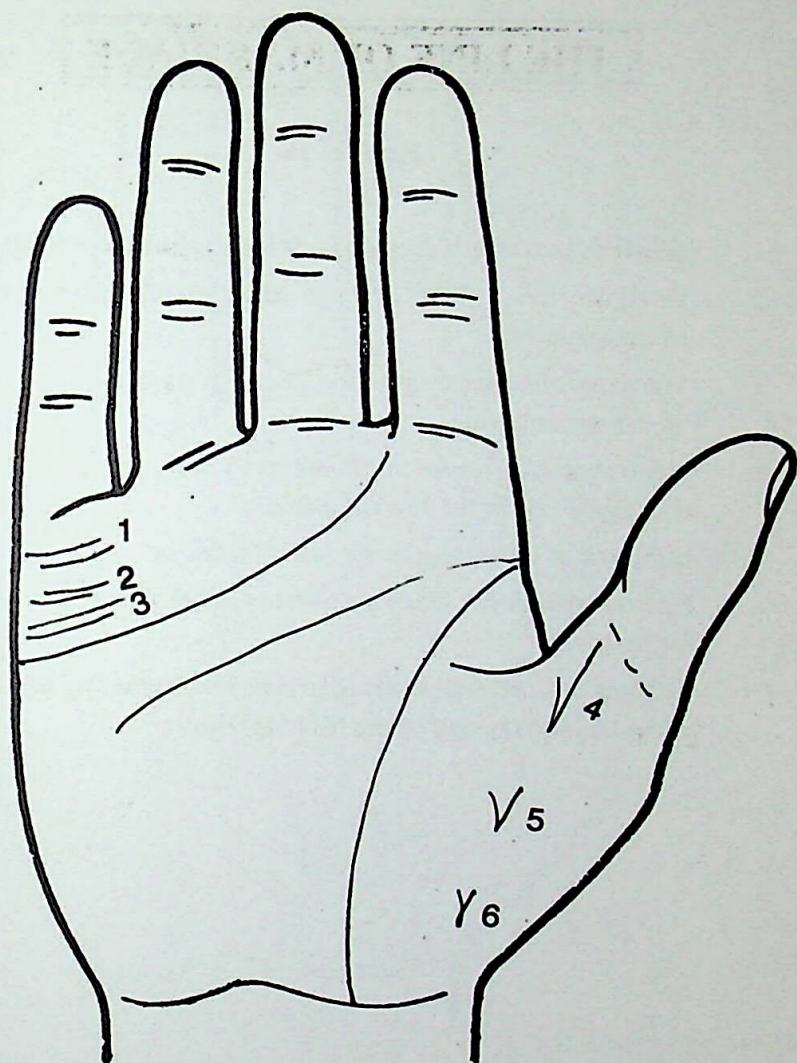


THE LINE OF MARRIAGE (PLATE II)

THE LINE OF MARRIAGE

PLATE III

1. **BROKEN** marriage, without death, early in life.
 2. Same, but later in life.
 3. Same, but late in life.
 4. Divorce, when fork trails off.
 5. Separation, when end of fork is even and thick.
 6. Disgraceful separation, such as imprisonment, etc.
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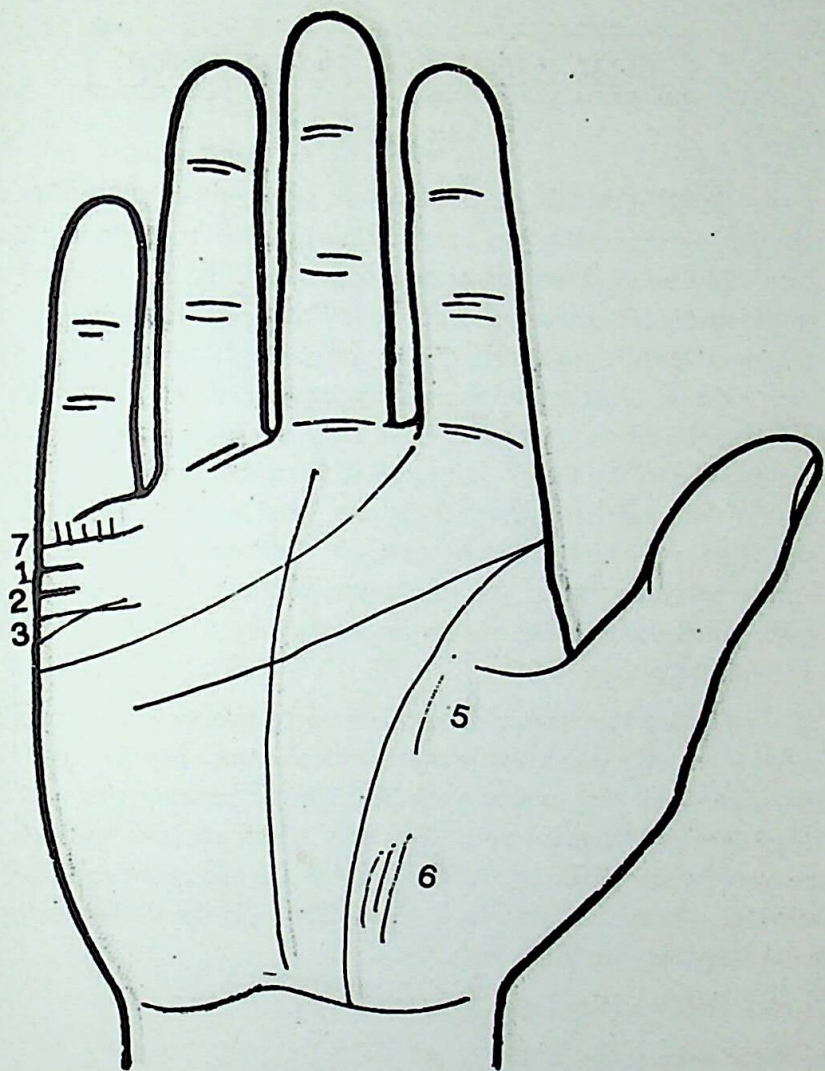


THE LINE OF MARRIAGE (PLATE III)

THE LINE OF MARRIAGE

PLATE IV

1. **SHOWS** two small, deep lines denoting a broken engagement.
 2. Intrigue lines. They are not deep enough to be called Marriage-lines.
 3. Marriage with objection to the marriage on the part of friends on the opposite side.
 4. Opposition of friends on the subject's side, shown by a little fork at the end of the Marriage-line.
 5. Influence of the opposite sex, which fades out.
 6. Several influences of the opposite sex in life without any regard for marriage.
 7. Children are counted on the Marriage-line beginning at the side of the hand to the end of the Marriage-line.
-



THE LINE OF MARRIAGE (PLATE IV)

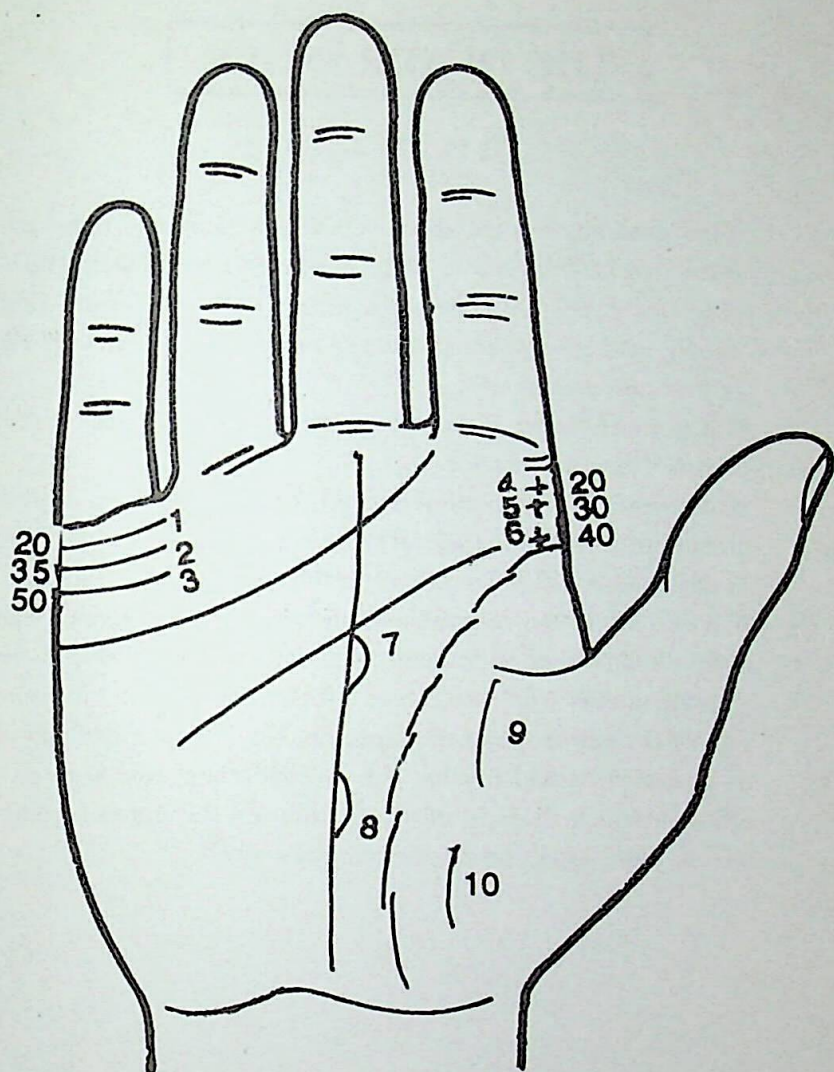
THE LINE OF MARRIAGE

PLATE V

INDICATIONS of marriage are shown in several places on the hands. People with long hands differ somewhat from shorthanded. You will find the Marriage-lines on the side of the hand coming on to the mount of Mercury. It depends how the lines are placed and the length of the line as to what age the marriage will take place at. Due care must be taken before pronouncing how the finger of Mercury is set, if high or low. If it is set high there is a longer space between the division of the finger and the mount and the first Marriage-line, than if the finger is low set. Great care must be taken with this, as you may easily be five or six years out with your calculation. Take a fairly set little finger: you may calculate that in the centre of the space between the division of the finger and mount and the Heart-line is about thirty-five years.

If above that, you may calculate thirty, twenty-five, or twenty, as the case may be; if below that, you calculate forty-five, fifty, or fifty-five, according to where the line appears between that and the Heart-line. A love-marriage is shown by a little cross on the side of the hand by the mount of Jupiter – (1) the top one counting an early marriage; (2) the middle one at about thirty; (3) the lower one later on in life—forty or forty-five.

7. Is a love-marriage, in a long hand only.
 8. Same very early in life.
 9. An influence of the opposite sex early in the life, as is also No.
 10. later on.
-



THE LINE OF MARRIAGE (PLATE V)

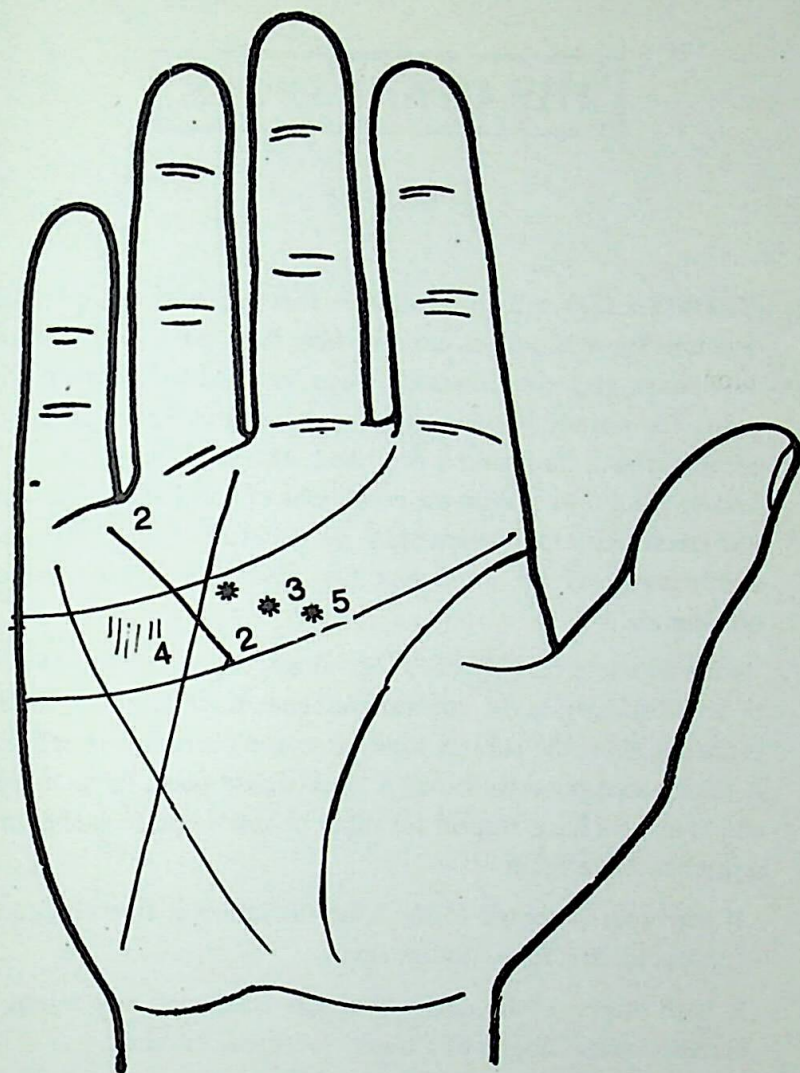
THE QUADRANGLE

PLATE I

THE quadrangle is the space between the Lines of Heart and Head (No.1). *It should be large and wide, clearly distinguishable, and fairly free from lines. It then indicates loyalty, generosity, and a very broad-minded person. Too narrow in the centre indicates deceit.*

If it is much wider under the mount of Mercury than under Saturn it denotes avarice.

If very narrow under the mount of Mercury it shows a great amount of worry in the life. If there are a great many hair lines in the quadrangle it denotes ill-health, particularly headaches. If very wide with a very high second mount of Mars, and Head and Life line very wide apart, it denotes foolhardiness in the extreme—a man who would lead a forlorn hope. No. 2 is a sure sign of the patronage of great people. No. 3 is an indication of trustworthiness and loyalty. No. 4, headaches. No. 5, love affair in which there is more affection on the opposite side. No. 6, more affection on the subject's side.



THE QUADRANGLE (PLATE I)

THE QUADRANGLE

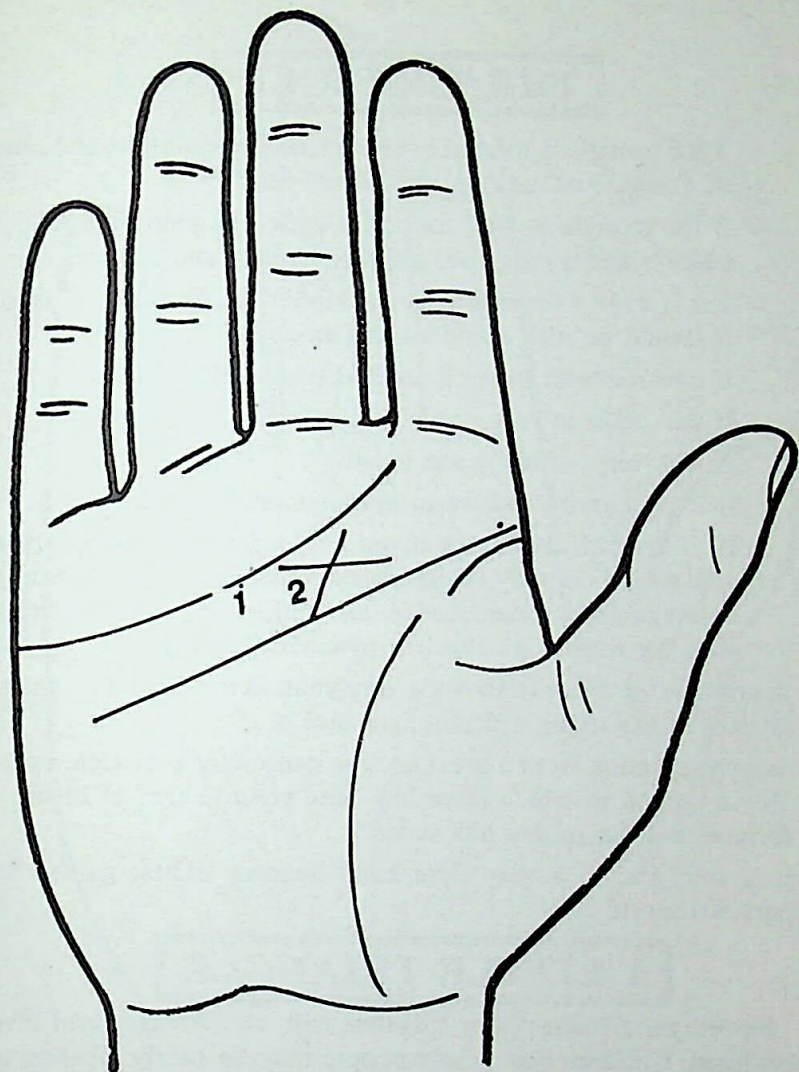
PLATE II

1. **SHOWS** a very narrow quadrangle that indicates a mean, cruel, and unprincipled person, except where there are signs of asthma, bronchitis, and consumption ; then you get the corroborative signs for consumption—a clammy hand and fluted nails; for asthma, fluted nails and a dry hand, also bronchitis and a broken-up Health-line. With the conditions of consumption, asthma, and bronchitis, the person may be generous and kind-hearted and possess all the good qualities, and still have a narrow quadrangle.
2. **Is the mystic cross.** This is a sign alone. It is found traced more or less distinctly in the quadrangle beneath the finger of Saturn. It always gives the subject mysticism and occultism or religion. A person that possessed such a mark would never be an atheist; would always have respect for other people's opinions and great reverence in religion.

If the cross is joined to the Line of Saturn it foretells good fortune in occultism and religion.

If with mount of Jupiter very much developed and a long corresponding finger of Jupiter, gratified ambition.

If with a good finger of Mercury, business abilities in literature and art.



THE QUADRANGLE (PLATE II)

THE TRIANGLE

THE triangle is formed by the Head-line, Fate-line, and Line of Fortune, or may be the Health-line.

If the triangle is well formed it indicates good health, success and a long life, great generosity and courage.

If it is large it denotes audacity, kindliness, liberality of mind. It should be well coloured and smooth.

If covered with many lines it is a sign of ill-health.

If the skin is very crackly, it is a sign of nerve.

If it is very cold, good health.

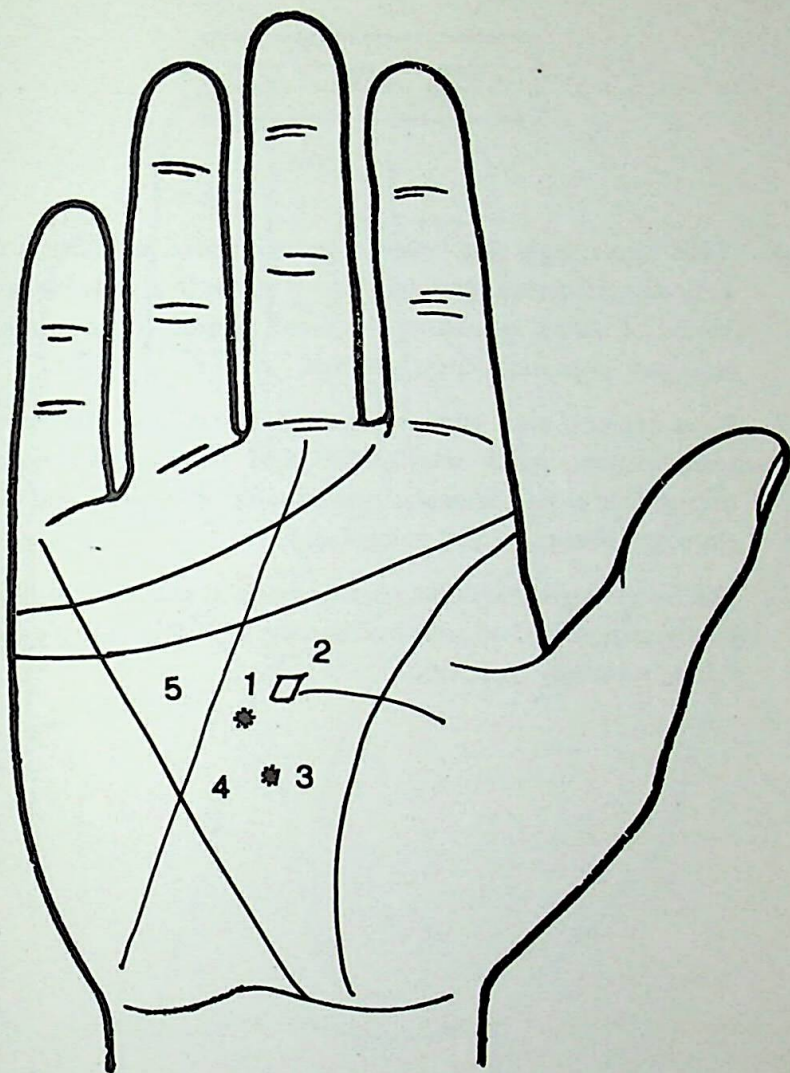
If it is clammy and warm it shows breathing trouble.

If it is small it denotes cowardice, meanness, and a person who would do petty things-small-mindedness. It is generally accompanied by hard hands, and fingers feeling like sticks, with the finger-tips bending towards the palm. .

1. A cross in the triangle shows a very cantankerous person ; many crosses in the triangle denote bad luck.
2. Is a preservation from a great sorrow, caused by a relation, probably a parent, in which there has been great danger of losing a fortune, but the square has saved it.
3. Is a star, and in a very firm hand denotes riches; gained by personal merit.

A LITTLE TRIANGLE

Shews good brain-power together with clairvoyancy and love of occultism. Children and young people may be safely allowed to use their brain with regard to studies and the choice of a profession in life; without it no mental profession should be attempted, and children should not be pushed on in study. The big triangle No. 4, the little triangle No. 5.



THE TRIANGLE AND LITTLE TRIANGLE

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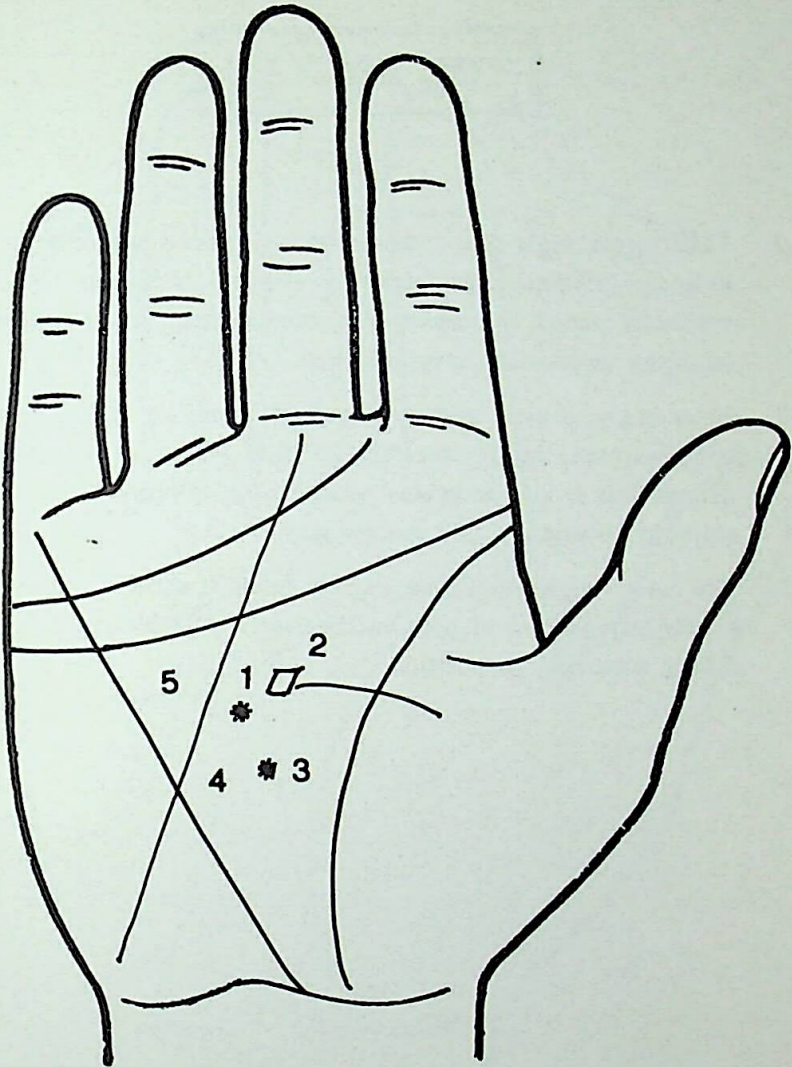
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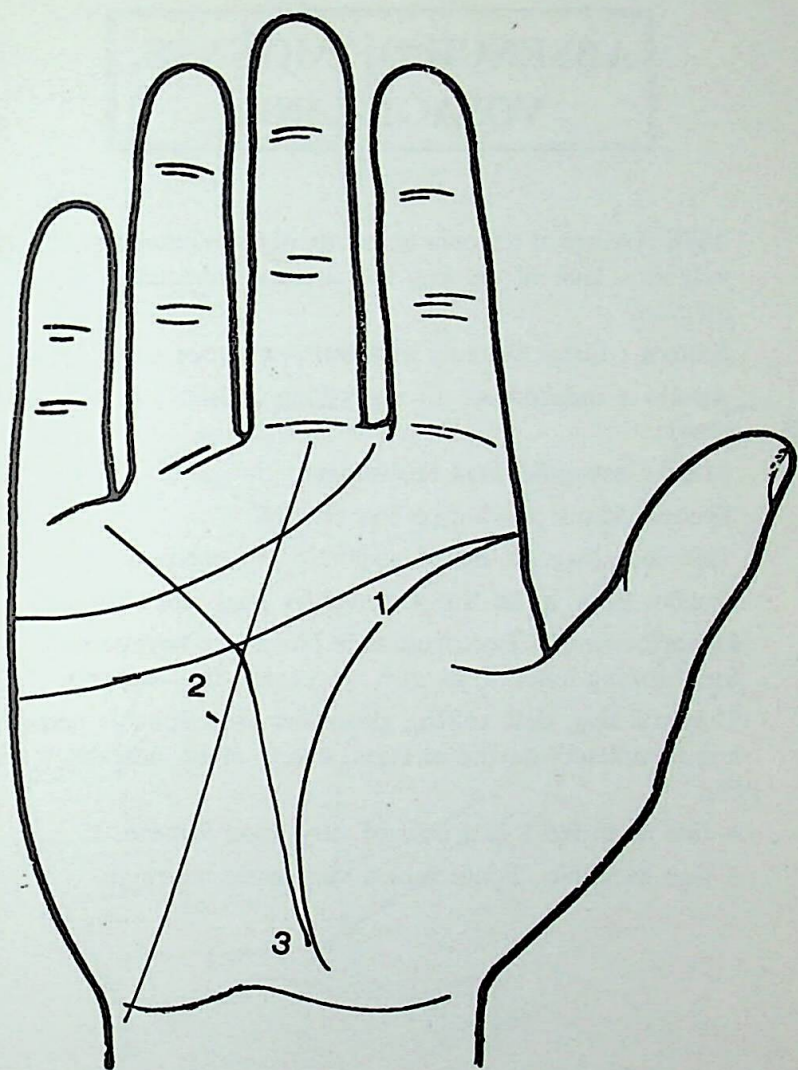
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THE TRIANGLE AND LITTLE TRIANGLE

THE ANGLES

1. **THE** upper angle (No.1) should be well traced and neat; it then indicates refinement and delicacy of mind. If it ends under the mount of Saturn in a blunt or blurred manner, it shows a great tendency to avarice, envy, and lies.
 2. Inner angle, if clear and well marked, betrays a highly nervous temperament, quick intelligence, and rather a mischievous disposition; it also indicates good health. If blurred, it denotes stupidity, obstinacy, and inconstancy.
 3. The lower angle should be slightly open. It shows good health, kindly disposition and great intelligence. If very blurred it denotes a lazy, cowardly disposition.
-



THE ANGLES

ABSENCE OF MOUNTS, VOYAGE-LINES

THE absence of a mount of Jupiter denotes indolence, egotism, vulgarity, lack of dignity, and a nature absolutely devoid of religion.

Saturn : insignificance; humdrum existence.

Apollo : indifference to everything artistic ; a dull, stupid person.

Mars : cowardice and foolishness.

Second Mars: cowardice and cruelty.

Two deep lines on **Mars**, as in No. 3 : enemies.

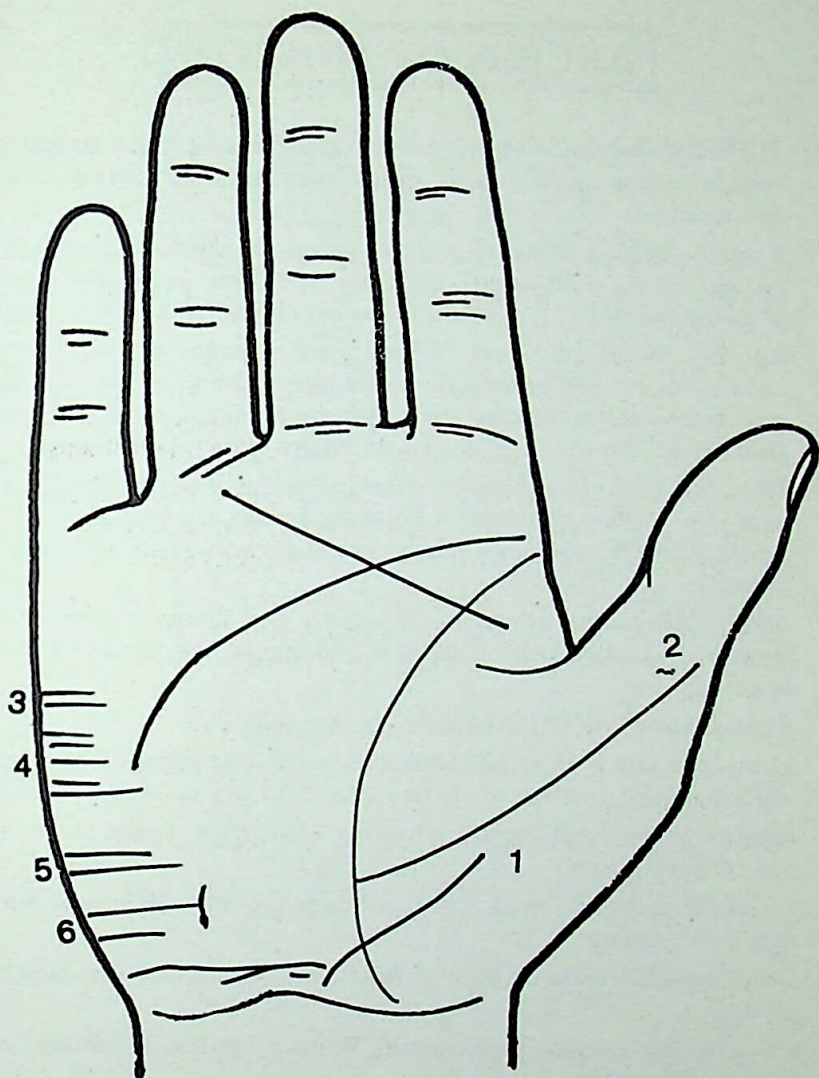
Smaller lines, as in No. 4: travel by land, not voyages.

Luna: nonentity. Two lines, as in No. 5, are voyage-lines. One line forming letter T, as in 6 : a voyage-line stopped.

Venus: a lazy, dull, selfish, altogether objectionable person. If it is completely devoid of lines, it very often indicates a short life.

A line as in No.1 is a sign of very good fortune.

A line as in No. 2 indicates a very good marriage.



ABSENCE OF MOUNTS. VOY AGE-LINES

EXCESS OF MOUNTS

JUPITER—The excessive development of this mount indicates arrogance, ostentation, tyranny, overbearing vindictiveness, and exceeding selfishness and cruelty.

Saturn— Denotes a morbid love of solitude and intense fear of death, and yet on the other hand a tendency to suicide, especially with a drooping Head-line. A good Head-line would neutralize such a mount.

Apollo— Shows great love of wealth and expenditure, and a very extravagant, envious, and ungovernable temper, frivolous and vain; the possessor would be boastful, and consider himself highly superior to his fellow-men. You find it in the hands of third-rate music-hall artists.

Mercury— It denotes theft and cunning, pretentiousness, conceit, and treachery. If with other signs, such as incarceration, a person who has probably seen the inside of a prison ; one of the worst types of excessive mount.

Mars— This is the only mount that is really good in excess. It indicates the love of conquest, and of struggle, and implies very great power of endurance.

Second Mars. Shows a foolhardiness over difficulties.

Luna—Indicates a capricious character, wild imagination, discontent, and irritability ; its owner would be superstitious, and inclined to suicide.

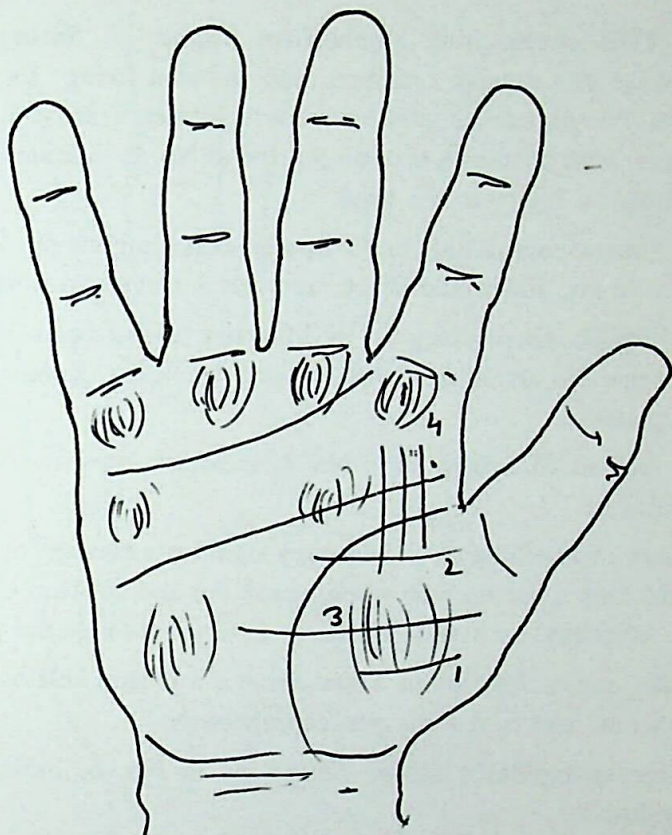
Venus— Betrays inconstancy, sensuality, selfishness, vanity, flirtation, and often debauchery.

An island on **Venus**, as in No. 1, indicates opportunities missed with regard to marriage.

Deep line from **Venus** to plain of **Mars**, as in No. 2, is a sure sign of asthma.

One deep line crossing the mount of **Venus**, as in No. 3, indicates an unlucky love affair.

Three lines from mount of **Venus** to **Jupiter**, as in No. 4, denote great happiness with regard to marriage.



EXCESS OF MOUNTS

ENCROACHING MOUNTS

THE encroaching mount from **Jupiter** to **Saturn** implies prudence and dignity, ambition, and shows a liking for out door sports. Two lines coming from **Saturn** to **Jupiter**, as in No. 1, laddered, indicate high honour. A spot on **Saturn** as No. 2, indicates a fatality, probably an injury to the head.

Saturn encroaching on to **Apollo** denotes great prudence with regard to art, and would be of very great service to a tragedian.

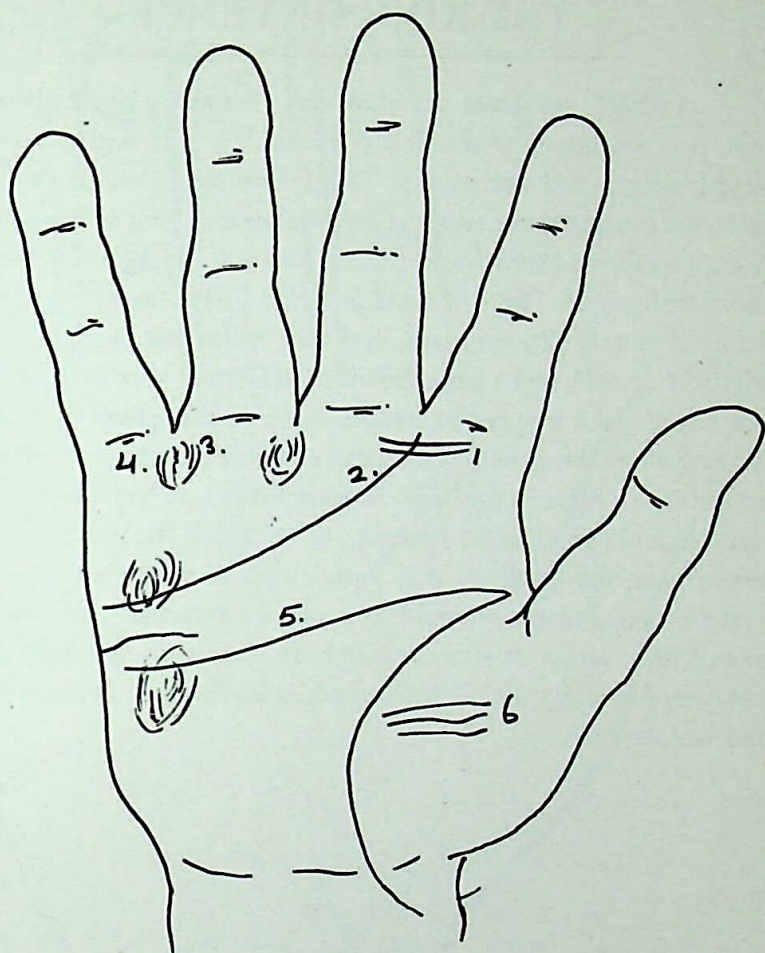
Apollo encroaching on to **Mercury** shows business abilities with regard to art. A spot on the mount, as in No. 3, denotes a loss of reputation.

A spot on **Mercury**, as in No. 4, indicates grave misfortunes in business.

Mars encroaching on to **Mercury** signifies a courage of opinions, indicating a person who would speak out and not fear. Cross lines on **Mercury**, as in No. 5, denote a very hot-tempered person.

Luna encroaching on to **Mars** denotes a person able to write his opinions, and to use his pen courageously.

Three strong lines across **Venus**, as in No. 6, indicate gross ingratitude.



ENCROACHING MOUNTS

THE RING OF VENUS

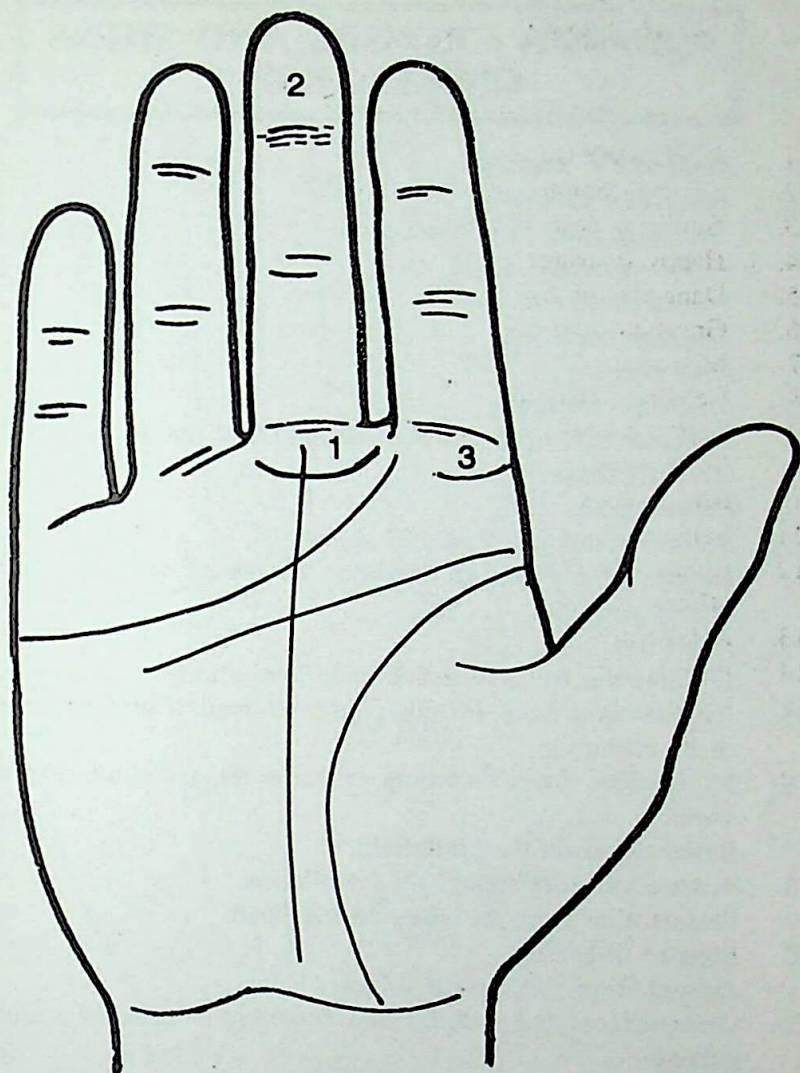
THERE are grave mistakes very frequently made about this line. It is a common idea that it is a bad sign, with a great tendency to debauchery and immorality. This I have found untrue, and with amateurs causing grave errors and a great deal of pain and annoyance. In my experience I have found it in the hands of the highest intellectual and moral people. The only hand in which I have found evil is where the hand is very fat, very soft, and very white, not changing colour with heat or cold, and a large mount of Venus and very pretty-looking pink nails, and a number of intrigue lines on the mount of Mercury. The ring alone shows high intellectual power, a great love for literature, and ability to write. It is a sign of energy and very great restlessness, more especially if it is broken, as in No.1. It indicates great nervousness and intellect. It is a sign also of misfortune. It shows great passive courage, and an inclination to hysteria, especially with the line of intuition. It also denotes keen interest in spiritualism and occultism generally. No. 2 indicates a breakdown in health through shattered nerves.



THE RING OF VENUS

THE RINGS OF SATURN AND SOLOMON

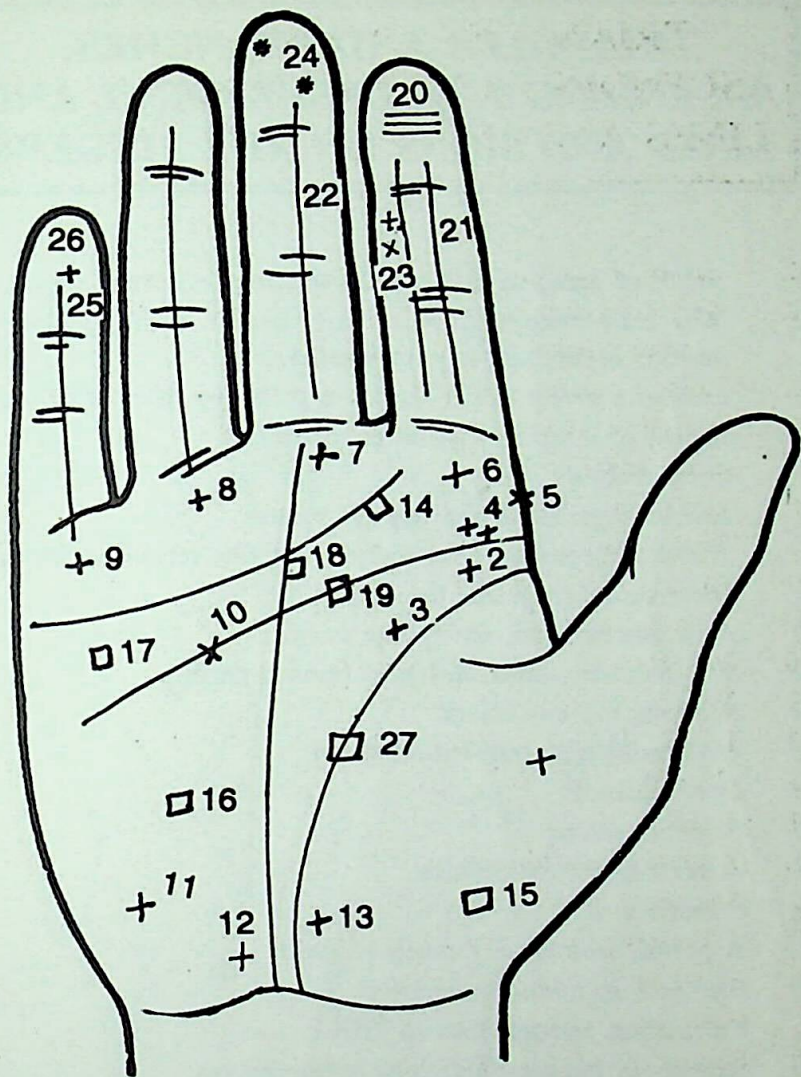
THE ring of Saturn is a semicircle under the finger of Saturn, as in No.1. It gives great misfortune, and is frequently found in a very intellectual hand, and it is also a sign of great depression and melancholy, especially with a long top phalange of the finger of Jupiter, as in No.2. The ring of Solomon is a semicircle under the finger of Jupiter. It indicates great occult powers, prudence and common-sense.



THE RING OF SATURN AND SOLOMON

SQUARES CROSSES AND SIGNS ON FINGERS

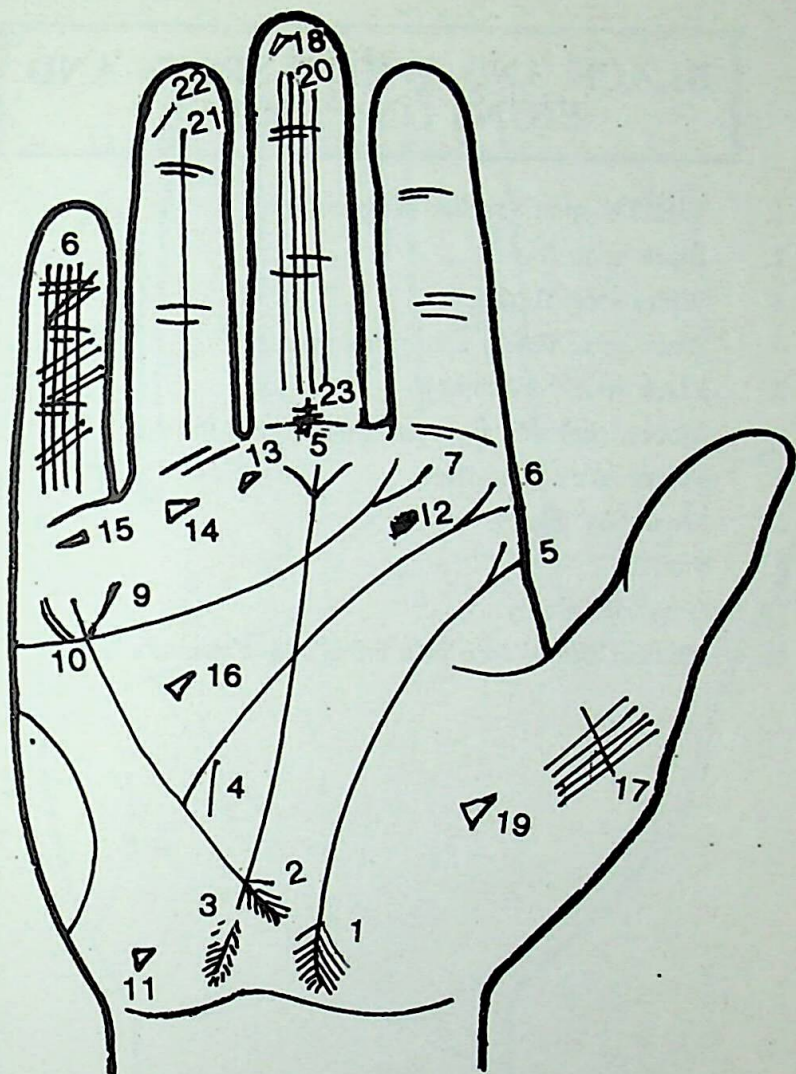
1. **UNHAPPY** marriage.
 2. Fever in childhood.
 3. Suffering from the throat.
 4. Happy marriage. Love.
 5. Danger from fire.
 6. Gratified ambition.
 7. Misfortune.
 8. Celebrity, fleeting.
 9. A liar, except in the hand of an author or authoress or a very literary person.
 10. Broken limb.
 11. Self-deception, in a morbid person.
 12. Change of business of someone connected with you, which affects your life.
 13. A lawsuit.
 14. Preservation from an unfortunate love affair.
 15. Incarceration. Look for other signs in hand, if prison, convent, or an asylum.
 16. Preservation from drowning or some danger connected with water.
 17. Preservation on the battlefield.
 18. Money, gained possibly by speculation.
 19. Preservation from an injury to the head.
 20. Sign of ill-health.
 21. Danger from some great folly.
 22. Great success and good fortune, probably from some scientific pursuit.
 23. Sign of the friendship of great men.
 24. Danger from firearms.
 25. Poverty.
 26. success in science.
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SQUARES, CROSSES AND SIGNS *on the Fingers*

TRIANGLES AND BRANCHES, ASCENDING AND DESCENDING, AND LINES AND SIGNS ON THE FINGERS

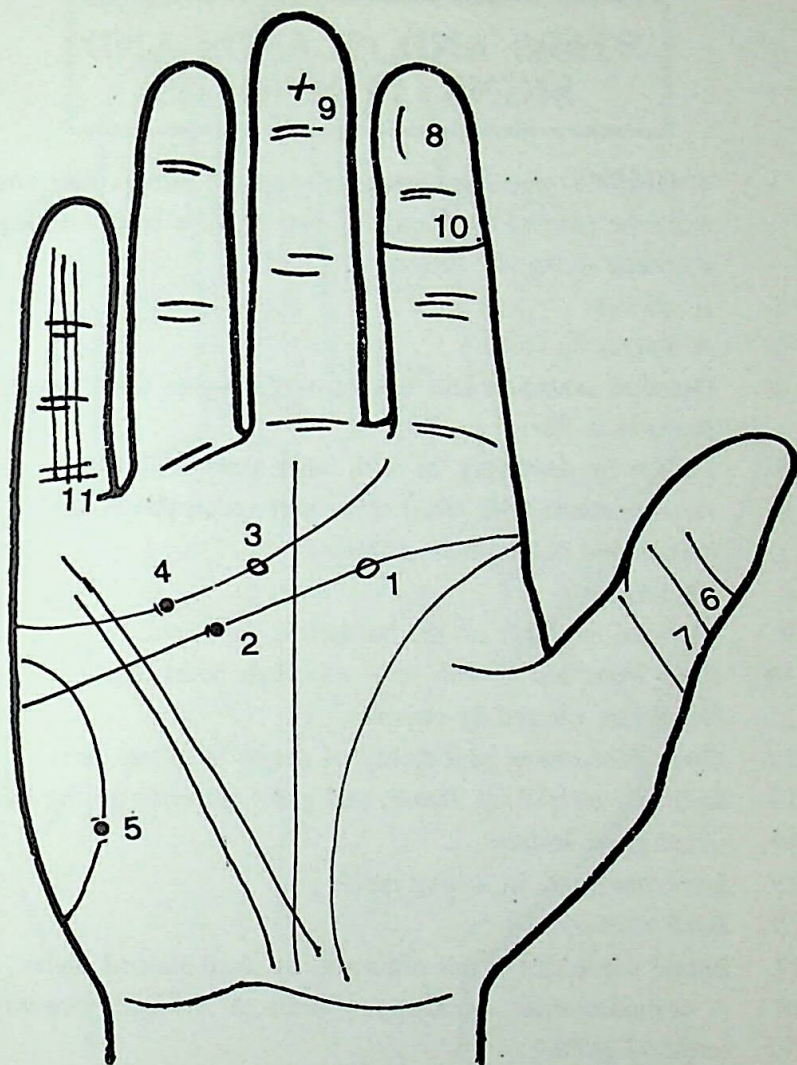
1. **SIGN** of paralysis and breakdown from overwork.
 2. Very hard struggle from an early period in life; possibly a nervous breakdown in consequence.
 3. Loss of a parent in childhood, or losses by them of children.
 4. A sign of insanity with other conditions.
 5. Great ambition.
 6. Ambition gratified, and a witty person.
 7. Trustworthy person, kind-hearted, one who sets up high ideals.
 8. Great success towards the end of life.
 9. Also success, and money late in life.
 10. Wit, humour, and a very kind-hearted person.
 11. Wisdom and mysticism.
 12. Diplomacy and gratified ambition.
 13. Occult science.
 14. Science and art.
 15. A great talent for politics.
 16. Science in war.
 17. A person who is very much beloved.
 18. Bad luck in mining operations.
 19. Calculation and interests in love.
 20. Success in mining operations (engineering).
 21. Great renown, honour, and riches.
 22. Prudence and happiness.
 23. Great success in arms.
-



TRIANGLES, BRANCHES AND LINES AND SIGNS

BLACK AND WHITE SPOTS AND SIGNS ON FINGERS

1. **WHITE** spot: success in speculation.
 2. Black spot: fever.
 3. White spot: flirtations.
 4. Black spot: illness caused by grief.
 5. Black spot: bankruptcy.
 6. Money, probably by marriage at about the age of thirty.
 7. Money after forty-five.
 8. Money by legacy.
 9. Sterility.
 10. Great diplomacy.
 11. Medical marks seen in a nurse's or a doctor's hand.
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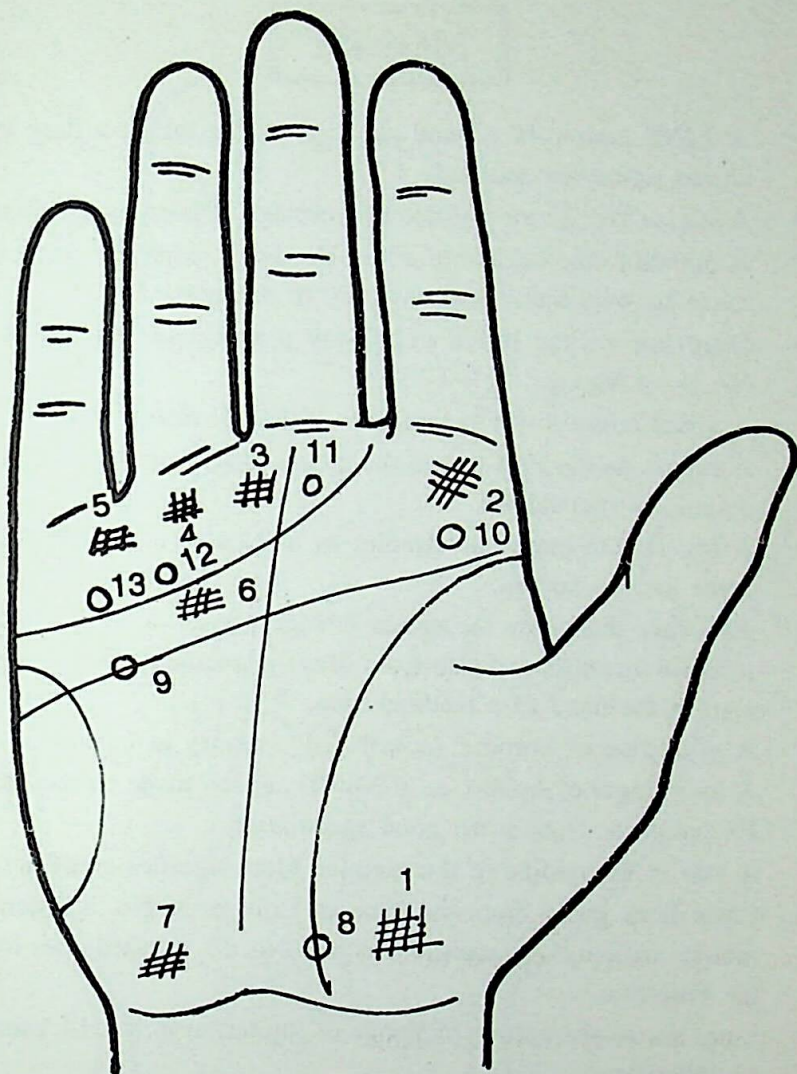
BLACK AND WHITE SPOTS AND SIGNS ON FINGERS

STARS AND ISLANDS AND SIGNS ON FINGERS

1. **UNHAPPY** marriage and misfortune, if with a line running from the base of the mount of Venus to the mount of Jupiter; marriage to an old person.
 2. A lawsuit.
 3. A danger by fire.
 4. Gratified ambition and honour and success. Some very high position in life.
 5. Danger by drowning, or with other signs indicate dropsy.
 6. Assassination; with other signs may mean paralysis.
 7. Riches and unhappiness (fleeting).
 8. An authoress.
 9. Violence or death on the battlefield.
 10. Illicit love, and if with very pale lines heart disease.
 11. Happiness marred by enemies.
 12. Great misfortune, probability of death, in a just cause.
 13. Delirium caused by illness, and great suffering in the head.
 14. Great good fortune.
 15. Love marriage, in a long hand.
 16. Bank robbery.
 17. Spinal complaint if accompanied by shell-shaped nails.
 18. A somnambulist; is always found in a highly-organized, sensitive person.
 19. Mystery of birth.
 20. Sign of great riches.
 21. A sign of the scaffold or danger therefrom.
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CIRCLES AND GRILLES

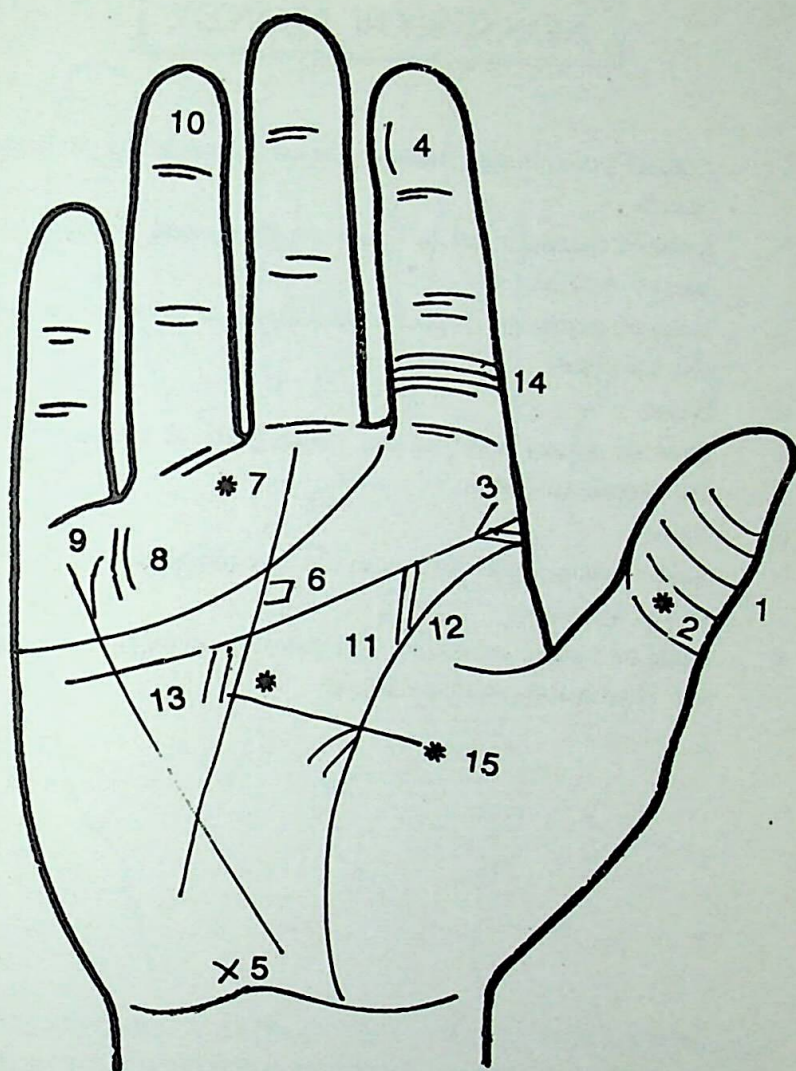
1. **WANT** of devotion. Coldness, selfishness and vanity.
 2. Selfishness, tyranny, and conceit.
 3. Vanity.
 4. Sadness.
 5. Deceit.
 6. Murder.
 7. Despondency.
 8. Bad sight. In connection with No.9 it indicates blindness.
 10. Honour and glory.
 11. Great gain in minerals.
 12. Celebrity in art, but misfortune.
 13. Mental breakdown.
-



CIRCLES AND GRILLES

MONEY

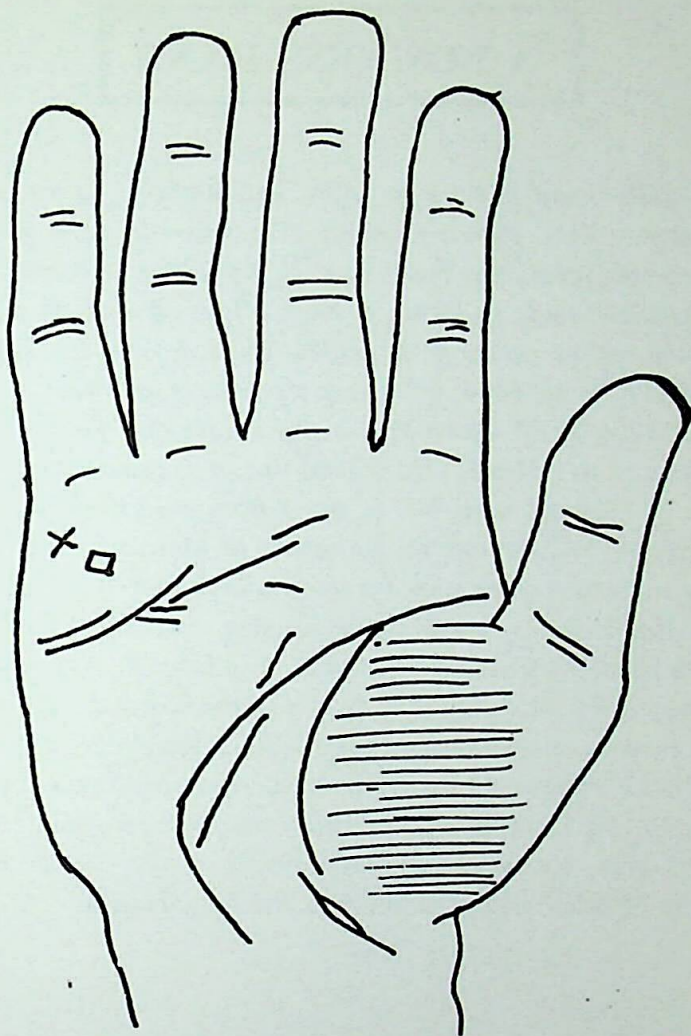
- * A **LINE** across the second phalange of the thumb a deep line shows money by marriage.
 - * A star, as No. 2 : money also by marriage, if in a woman's hand.
 - * A branch to the beginning of the Head-line, as in No. 3: money made by own merit, and probably in business.
 - * Deep line on the inside of the top phalange of Apollo, as in No. 4 : a legacy.
 - * A small cross on the bracelet, as in No. 5: also a legacy.
A square on the Fate-line in the quadrangle, as in No. 6: money gained by speculation.
 - * A star on the mount of Apollo; as in Nos. 7: money made in some artistic pursuit.
 - * Two deep marks, on the mount of Mercury, as in No. 8: money made in business and also from drugs or medicine; a very good sign in the hand of a medical man.
 - * A good line of Fortune, as in No. 9 : money in business.
 - * A long finger of Apollo, as in No. 10: money made on the Stock Exchange or from some good speculation.
 - * A star in the middle of the plain of Mars signifies great riches.
 - * Little lines going from the Line of Life, as in No. 12, denote money made by own exertion, as also No. 13, upward lines from the Fate-line.
 - * Lines across the bottom phalange of Jupiter, as in No. 14: money by inheritance.
 - * A line from a star on the mount of Venus to the middle of the plain of Mars, as in No. 15, indicates a great inheritance from the death of a near relative.
-
-



MONEY

LOSSES OF MONEY

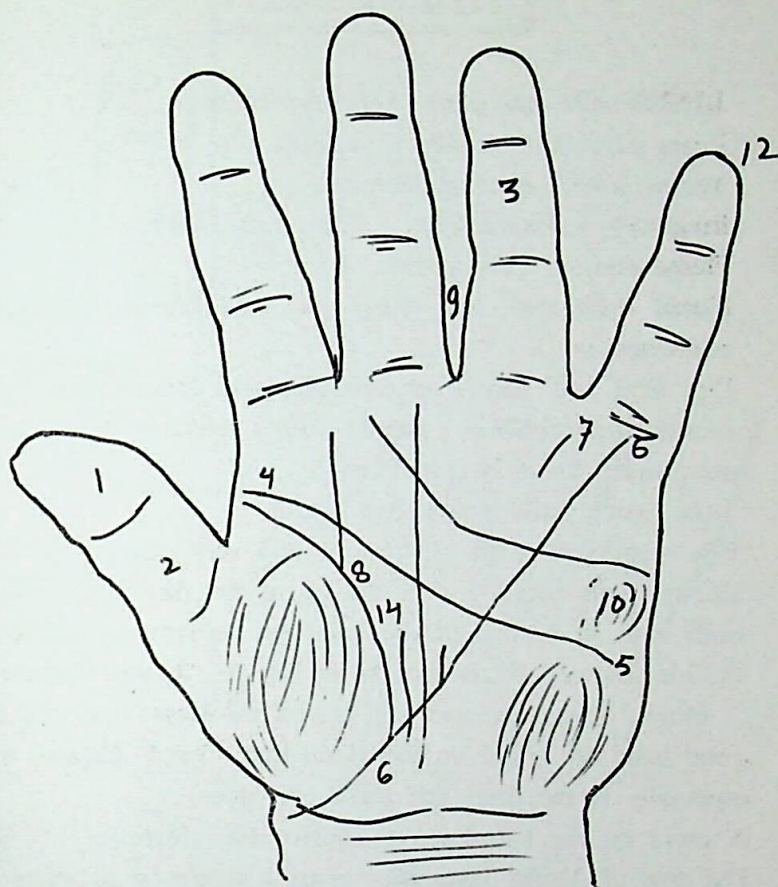
1. **Loss of position and money:** star on the outer top phalange of Saturn.
 2. **Loss of money in art:** a line from the mount of Venus to the line of Apollo.
 3. **Loss of money by parent in childhood:** a tassel at the end of the Life-line.
 4. **Same.**
 5. **Loss of money and position :** zigzag line at the beginning of the mount of Saturn.
 6. **Same.**
 7. **Loss of money and poverty in old age:** hair-lines at termination of the Life-line.
 8. **Loss of money in shares, and possibly an estate :** a break on the Health-line, with an island.
-



**CLOSE FINGERS, A BROKEN HEART-LINE, AND A CROSS OR
MERCURY DENOTE A BIGOTED, PARSIMONIOUS, AND
COLD-HEARTED CHARACTER.**

A BUSINESS HAND

THE hand should be large and inclined to square, its consistency firm, showing energy. There should be a good top phalange of thumb, as in No.1, showing will-power, and there should be reason and logic, as shown in No.2, a love of work, as shown in No.3—the middle phalange of Apollo. The Life-line and Head-line should join, as in No.4, indicating shrewdness and caution. There should be a good Head-line right across the hand showing brain-power, as in No.5, also a good line of Fortune ending on the mount of Mercury, as in No. 6, rising from the Life-line, showing own merit. The deep line on the mount of Mercury, No.7, shows money made in business, and a good Life-line; No.8, gives good health. No: 9, shows versatility, the opening of the fingers indicating self-confidence. A good mount of Mars gives courage and speculation, as shown in No. 10. A tripod to the end of the Fate-line, as in No.11, shows great success with regard to business. A long finger of Mercury, as in No.12, indicates a certain amount of acquisitiveness and care of money. No.13 indicates gratified ambition, a line from the Life-line going towards Jupiter. And No.14, a well-formed triangle in centre of palm, indicates intuition and fore thought.



A BUSINESS HAND

ILLNESSES

LINES wide and pale : very bad health.

Lines very red : tendency to fever.

Yellow lines : internal illnesses.

Irregularly coloured lines : fluctuating health.

Fluted nails : chest trouble.

Fluted nails with hot damp skin and narrow quadrangle: consumption.

Dry skin and narrow quadrangle, and fluted nails and a broken-up Health-line : asthma. And a line from Venus to the quadrangle, as in No. 8, Plate 1 .

Thin, brittle nails : very bad health.

White spots on nails : illnesses, and very often gout.

Curved nails bending over the tip of the finger, and shaped nails with an island on the Life-line : a sure sign of spinal trouble. Broken Heart-line, as in No. 5 : kidney disease.

A blurred Heart-line and a circle on the Heart-line, and in a good hand an island on the Heart-line : heart disease, more especially if the lines and nails are blue.

A cross on the Life-line, as in No. 10 : fever.

The ring of Venus invariably gives a tendency to hysteria.

Nos. 2 and 11 : a sign of paralysis.

Red spots on the mount of Saturn, as in No. 12, and a long top phalange of Saturn, as in No. 9 : bad teeth and toothache.

A red spot, as in No. 15, and a half-star, as in No. 13: bad sight.

The angle very sharp, as in No. 6, with a nervous temperament: great debility.

A red spot, as in No. 7 : deafness.

Shaped nail, as in No. 8, with other combinations : an indication of consumption. An arched bracelet, as in No. 5 : internal illnesses, and in a woman maternity-dangers.

A broken Heart-line, as in No. 14 : kidney disease.

A black sort of hole on any of the lines shows organic disease.

A large mount of Luna, with irregular forked headline drooping on it : illness affecting the intestines.

Hair lines crossing the top phalange of all fingers, as in No. 16 : general debility.

Illustrations Contd.

A BARRISTER

REASON, logic, and intellect.

Good will-power.

Good Head-line.

Self-confidence and eloquence.

Ambition.

Great personality.

Dignity.

0. Eloquence.

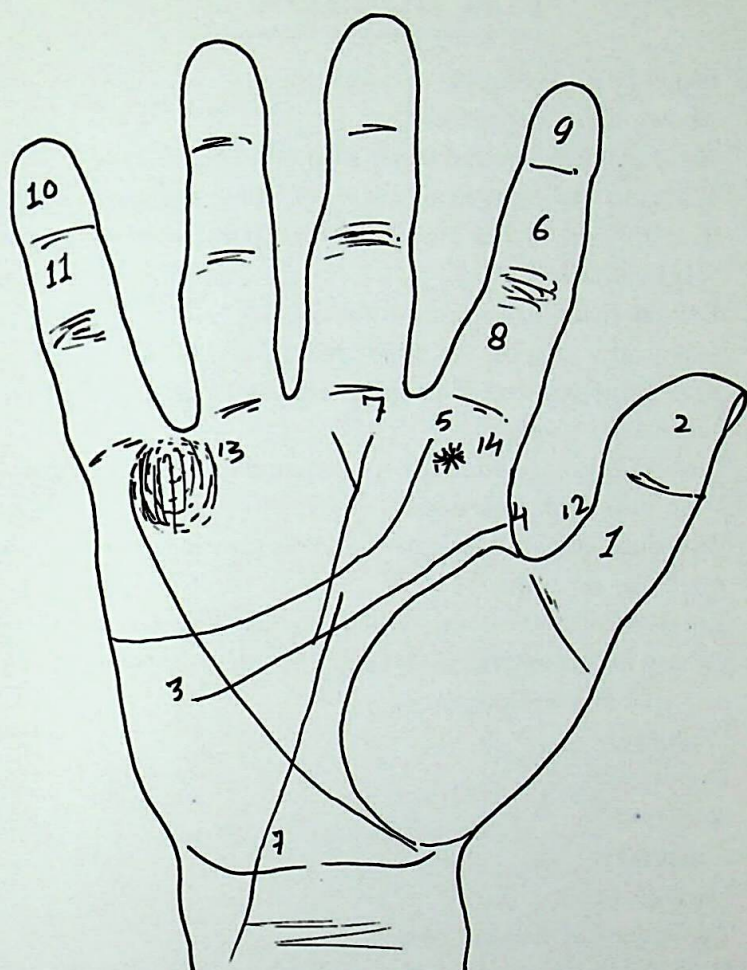
11. 12. Diplomacy.

The fingers should be very supple and the skin smooth, and

the lower joints should be knotted to imply reason and logic.

13. High mount of Mercury denotes brilliance in oratory, clearness in expounding, and force in argument.

As a rule you will find the nails wider than they are long.

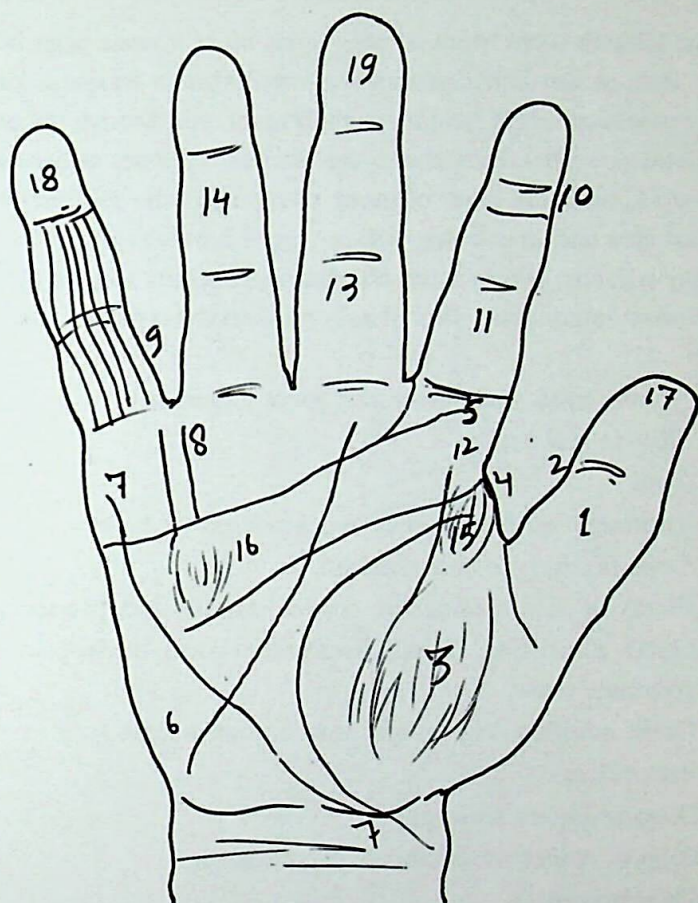


A BARRISTER

A DOCTOR

THE hand should be supple and smooth.

1. Shows logic and reason.
 2. Tact, indicated by the waist to the thumb.
 3. Showing a medium-sized mount of Venus, indicating kindness.
 4. The division of the Head and Life lines, showing plenty of self-confidence.
 5. Forked Heart-line, trustworthiness.
 6. Fate-line rising on the upper mount of Luna, showing great popularity with most people, and also dependent on public caprice for success.
 7. Line of Fortune, showing personal merit, and successful ability in the medical profession.
 8. Two lines on the mount of Mercury, showing money made in medicine or drugs.
 9. Lines from the bottom phalange of the finger of Mercury to the top of the middle phalange of Mercury, showing scientific or medical knowledge.
 10. Diplomacy.
 11. Dignity.
 12. Ambition.
 13. Generosity.
 14. Love of work.
 15. The mount of Second Mars.
 16. Mars signifying presence of mind, courage, and quick diagnosis.
 17. Showing the turned-out thumb; great generosity.
 18. Eloquence of a pleasing order, indicated by the length, the length of the top phalange.
 19. Cheerfulness.
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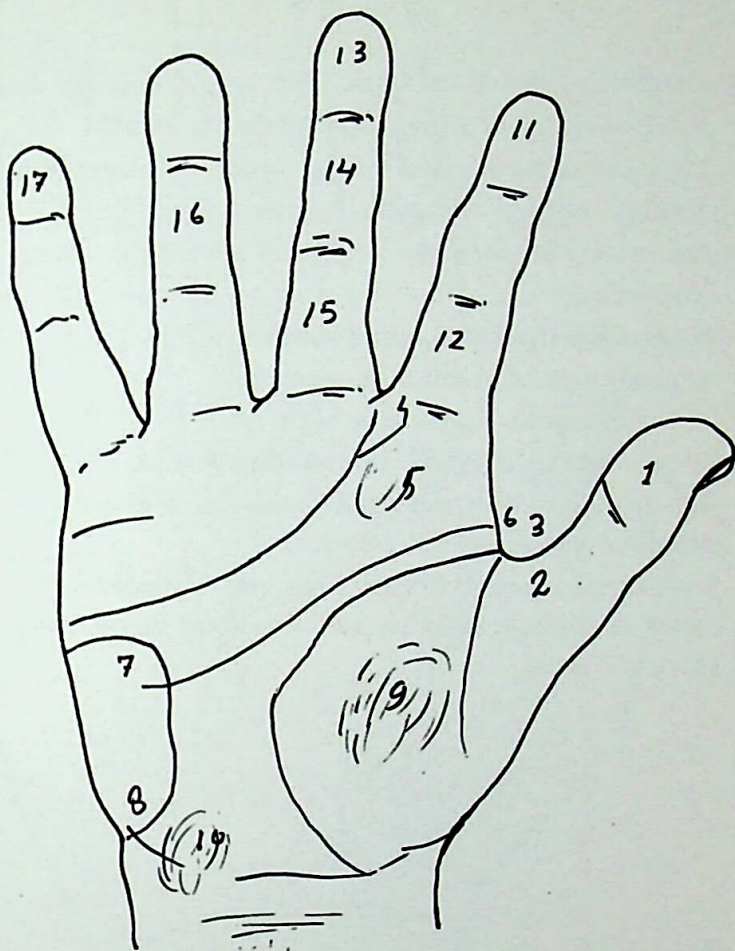


A DOCTOR

A CLERGYMAN

IN the Church there seem to me to be more square pegs in round holes than in any other profession—men who in business or some other profession might have made their mark, but through the exaction of parents are often drafted into the Church. I do not undervalue the good work, so badly paid, of many clergymen who toil very hard in the East End and in country villages, yet I have examined the hands of many parsons, whose main characteristic seems to be a great idea of their own importance. This plate represents the type of the muscular parson.

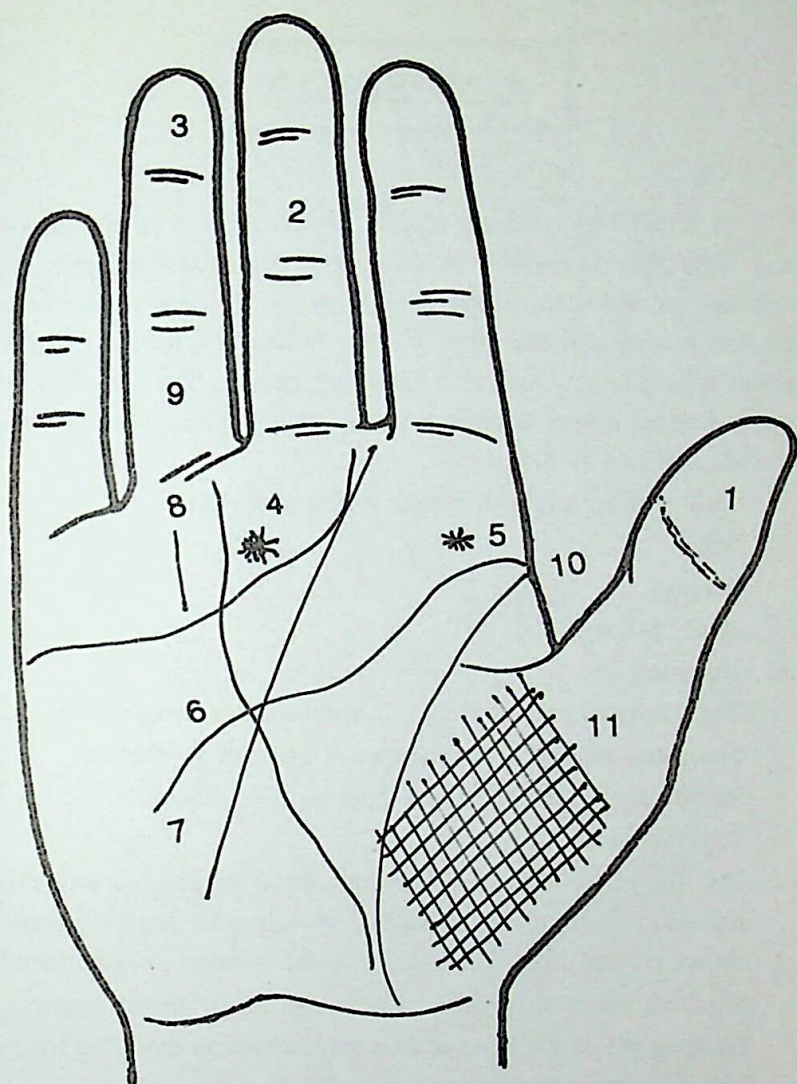
1. Shows good will-power and great generosity.
 2. Reason and logic.
 3. Tact.
 4. Thorough trustworthiness and kindness of heart.
 5. Love of animals and children.
 6. Plenty of self-confidence, originality, and independence.
 7. Good Head-line, which indicates good brain-power and common-sense.
 8. Great intuition and insight into human nature.
 - 9,10. Benevolence.
 11. Deep religious feelings.
 12. Dignity, which is so absolutely necessary.
 13. Cheerfulness.
 14. Great love of outdoor sports.
 15. Generosity.
 16. Love of work and great energy.
 17. Eloquence.
-



A CLERGYMAN

AN ARTIST

- AN artist's hand should be supple, with long fingers for detail.
1. Small phalange of thumb, also a very flat thumb.
 2. Great love of the beautiful in nature, middle phalange of Saturn.
 3. The top phalange of Apollo. Implies colour.
 4. Star on Apollo. Indicates riches and celebrity in art.
 5. Distinction.
 6. A drooping Head-line : imagination.
 7. A good mount of Luna : imagination.
 8. A line of Apollo : great success in art.
 9. Great vanity in an artistic person when that phalange is long.
 10. The division of the Head and Life lines in an artist denotes an impulsive and egotistical person.
 11. Love of the beautiful in nature and art; it is essential that the mount of Venus should be well developed in the hand of a successful artist.
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AN ARTIST

A MUSICIAN

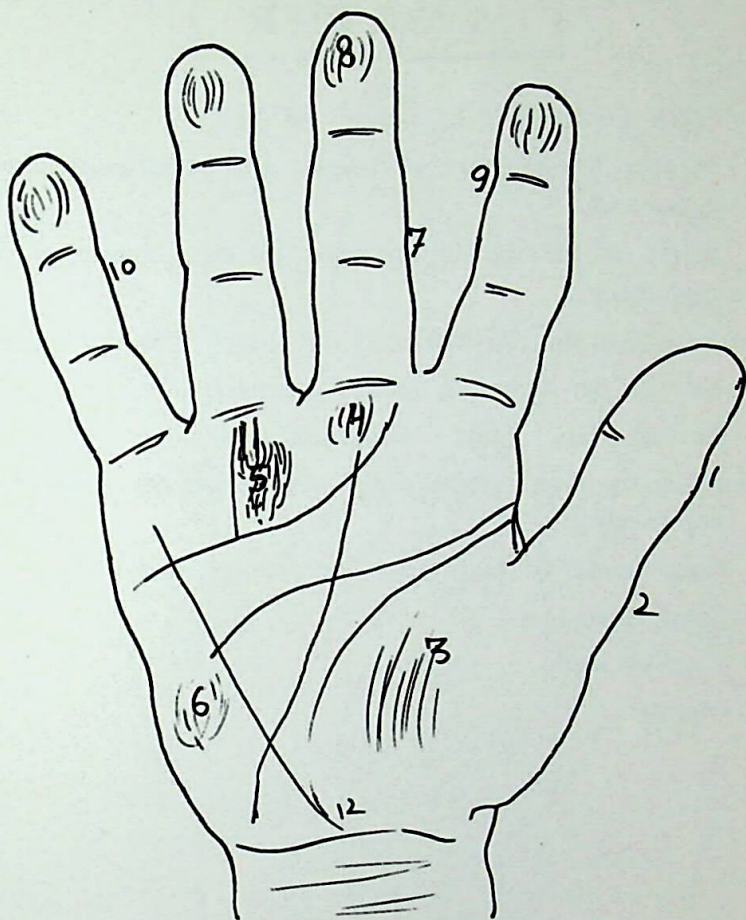
A **SPECIAL** interest always attaches itself to the musical hand. This plate is taken from life : it is from the hand of a great musician : a well-known composer, and a very talented performer. The skin is very soft and smooth. This indicates a refined, sensitive nature, with a great dislike to anything coarse. The length of the fingers denotes a very fastidious person in little things, as shown in the wide division in No. 5.

1. Indicates an angle or point, which gives time.
2. Tune.
3. Melody.
4. Also melody.
- 5, 6. Harmony.

The knots as shown in No. 7 show power of composition.

The pads, as in No. 8, indicate a brilliant performer.

9. Shows the finger of Jupiter bent in a semicircle.
Together with
 10. The finger of Mercury. Shows a good pianist, or any other musician, particularly a pianist. If only one finger is bent, it shows a great love of music; if both, it indicates a performer.
 11. Shows a short, deep line, which invariably means music.
 12. Sharp angle of the Line of Fortune ascending from the Line of Life also indicates love of melody.
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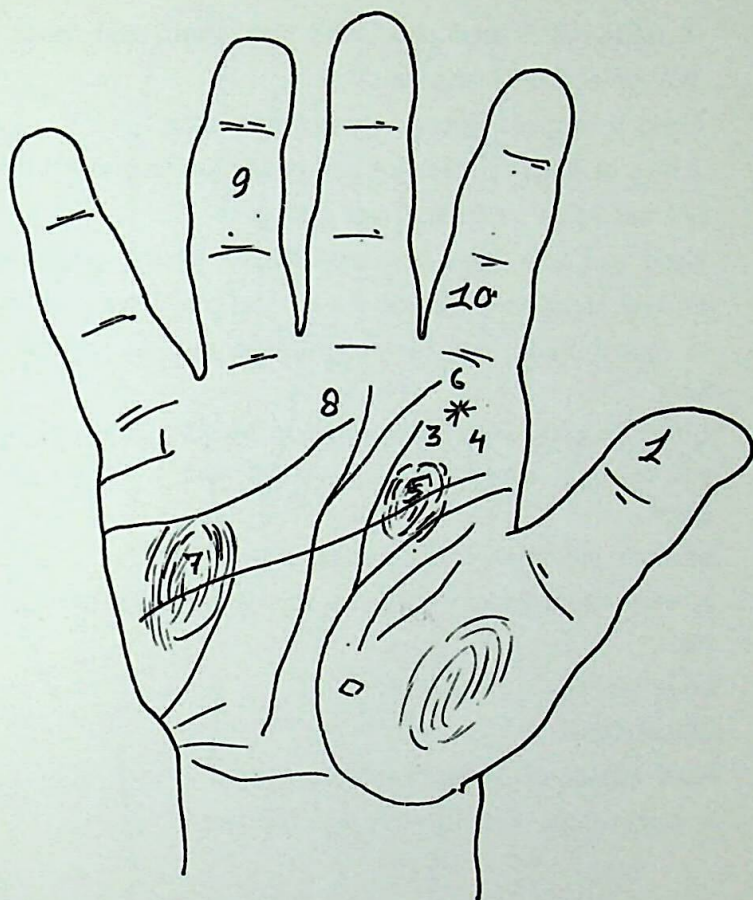


A MUSICIAN

A SOLDIER

THE hand should be square and firm.

1. A good top phalange of thumb : will-power and ability to command.
 2. Curve to the second phalange of the thumb : tact and diplomacy.
 3. Line from the Life-line on to the mount of Jupiter ambition.
 4. Star on the mount of Jupiter : distinction.
 5. Second Mars : great courage and daring.
 6. A line from the Fate-line to the mount of Jupiter : Government appointment.
 7. Good mount of Mars : passive courage, endurance.
 8. Short Heart-line.
 - g. Love of work.
 10. Dignity.
-

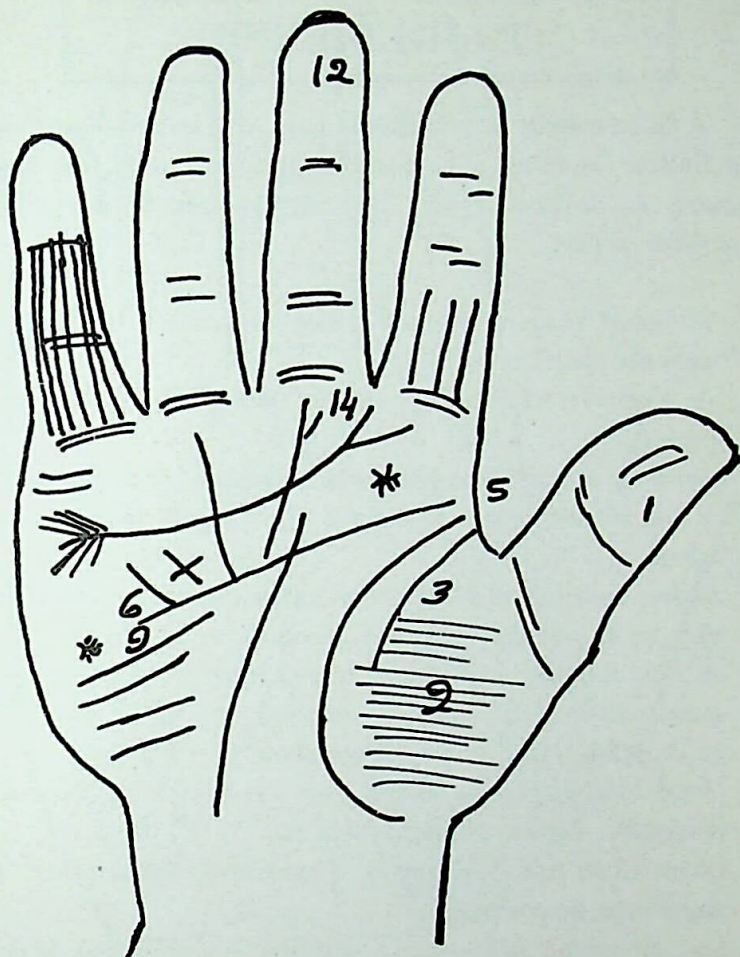


A SOLDIER

A SAILOR

A SAILOR'S hand should be firm, short, and broad.

1. Will-power and command.
 2. Good mount of Venus : great kindness.
 3. A line of Mars : endurance and protection from great danger.
 4. Second Mars : courage and daring.
 5. Head and Life lines opening : plenty of self-confidence.
 6. Forked Heart-line : gives wit and a genial temperament.
 7. A forked Heart-line : trustworthiness and thoroughly good heart.
 8. Lines from the Heart-line going to Mercury : wit, kindness, and a genial temperament. A person who could tell a good story.
 9. Star on mount of Luna : danger by water.
 10. A very much-developed Luna mount : a great love of the sea.
 11. Long voyages.
 12. Cheerfulness.
 13. High mount of Mercury : imagination.
 14. A fork to the Fate-line : good fortune.
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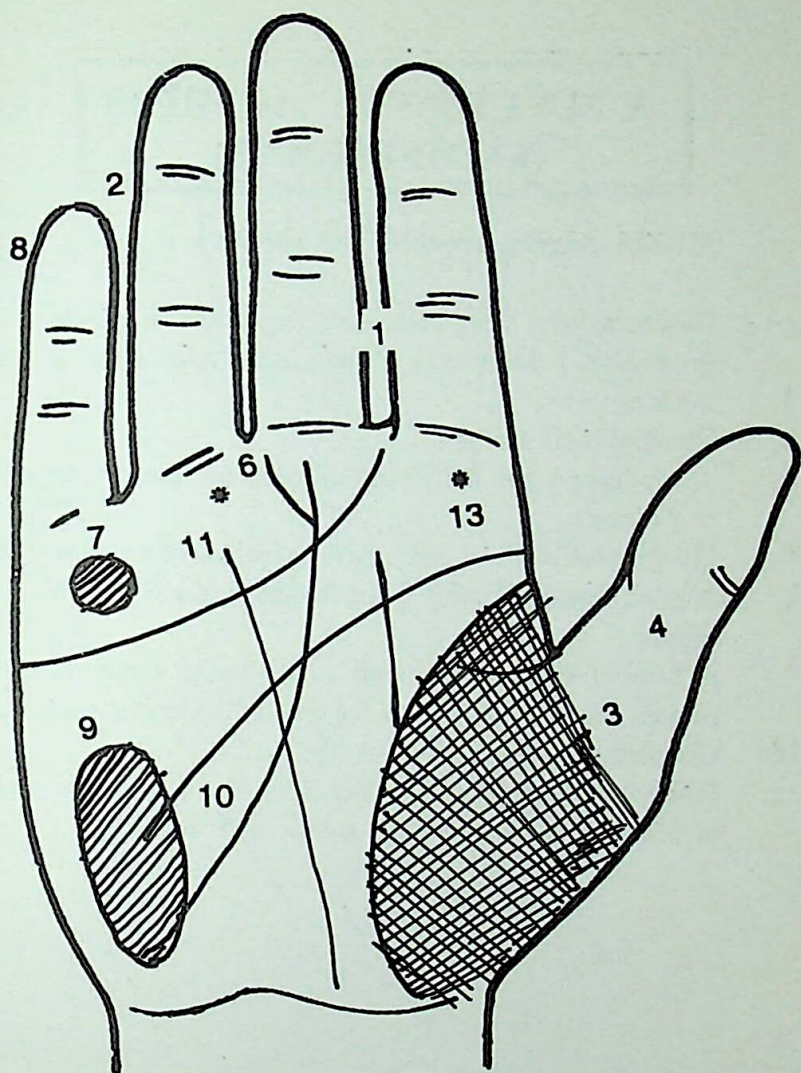


A SOLDIER

A SUCCESSFUL ACTRESS (TRAGEDIENNE)

A Goon tragedy actress should have long and crooked fingers. Long fingers for detail. The hand is open and wide, the fingers separating as in Nos. 1 and 2 giving freedom of thought and independent action.

3. Mount of Venus very much grilled : indicates inspirations and assumed passion.
 4. A long second phalange of the thumb : good intellectual power.
 5. Shows a forked Fate-line, which implies great success.
 6. A star on the mount of Apollo : great gain from histrionic talent.
 7. Shows high mount of Mercury, indicating eloquence : shown also by a pointed finger of Mercury, as in No. 8.
 9. A very full mount of Luna encroaching on to Mars : great imagination, eloquence, and courage.
 10. A dropping Head-line : imagination.
 11. Good Line of Fortune rising from the bracelet to the mount of Apollo : great financial success.
 12. Long Heart-line : naturally a sensitive, affectionate, and passionate disposition.
 13. Star on mount of Jupiter : gratified ambition and fame in her profession.
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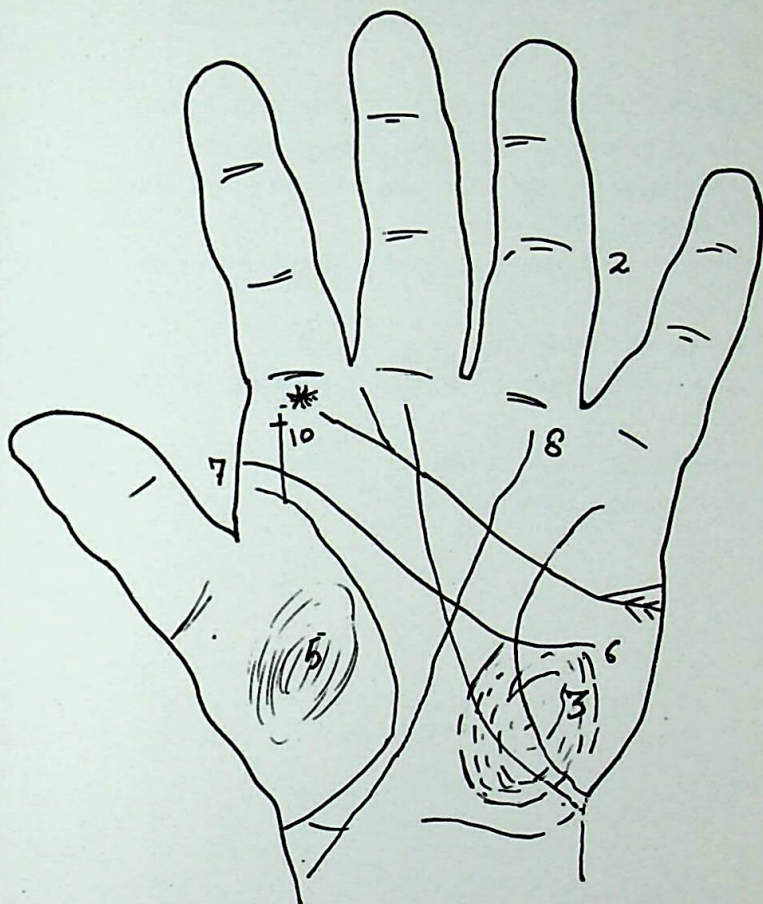


A TRAGEDIENNE

A SUCCESSFUL ACTRESS (COMEDIENNE)

SHORT fingers; crooked and supple.

- 1, 2. Denote a great love of music, fingers being crooked, and bending in a semicircle towards each other.
 3. Intuition.
 - 4, 5. Harmony and melody.
 6. A Wit-line : when the Head-line turns up towards the mount of Mercury.
 7. The division of Head and Life lines: plenty of self-confidence.
 8. A good line of Fortune going to the finger of Apollo: good fortune.
 9. A Line of Fate commencing on the upper Luna mount : a person who has to please the public to insure success.
 10. Gratified ambition.
 11. Small lines branching from the Heart-line towards the mount of Mercury : wit, humour, gaiety, and versatility.
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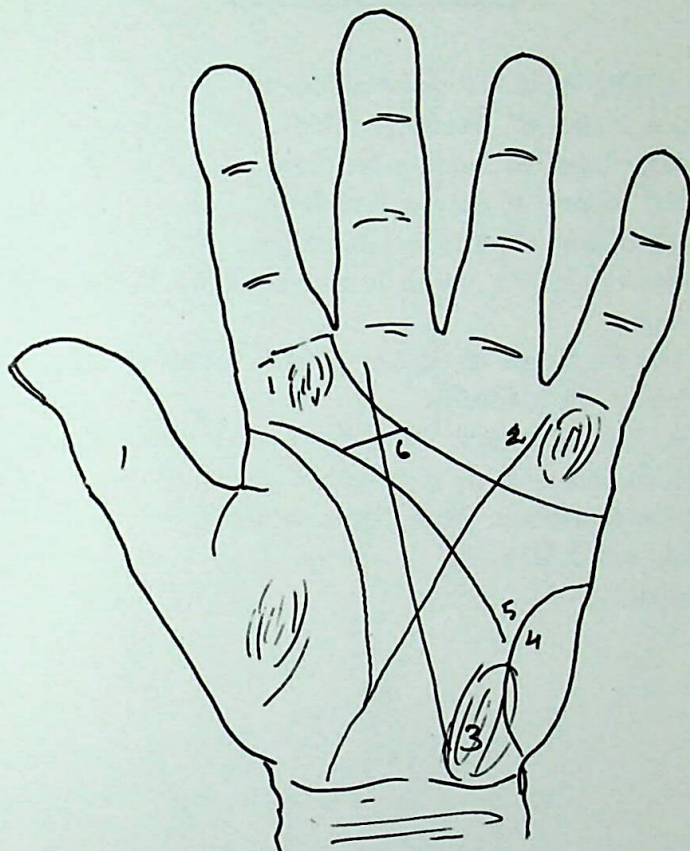


A SUCCESSFUL ACTRESS (COMEDIENNE)

A CLAIRVOYANT

1. **GOOD** mount of **Jupiter** : pride and dignity.
2. **Good** mount of **Mercury** : imagination.
3. **Very high** mount of **Luna, Mercury, and Jupiter** fully developed.
4. **Line of intuition** : absolutely necessary in the hand of a clairvoyant.
5. **Drooping Head-line** : imagination.
6. **A pointed finger of Jupiter** : showing dignity and mysticism.

The fingers of a mystic or clairvoyant should always show a wide division.

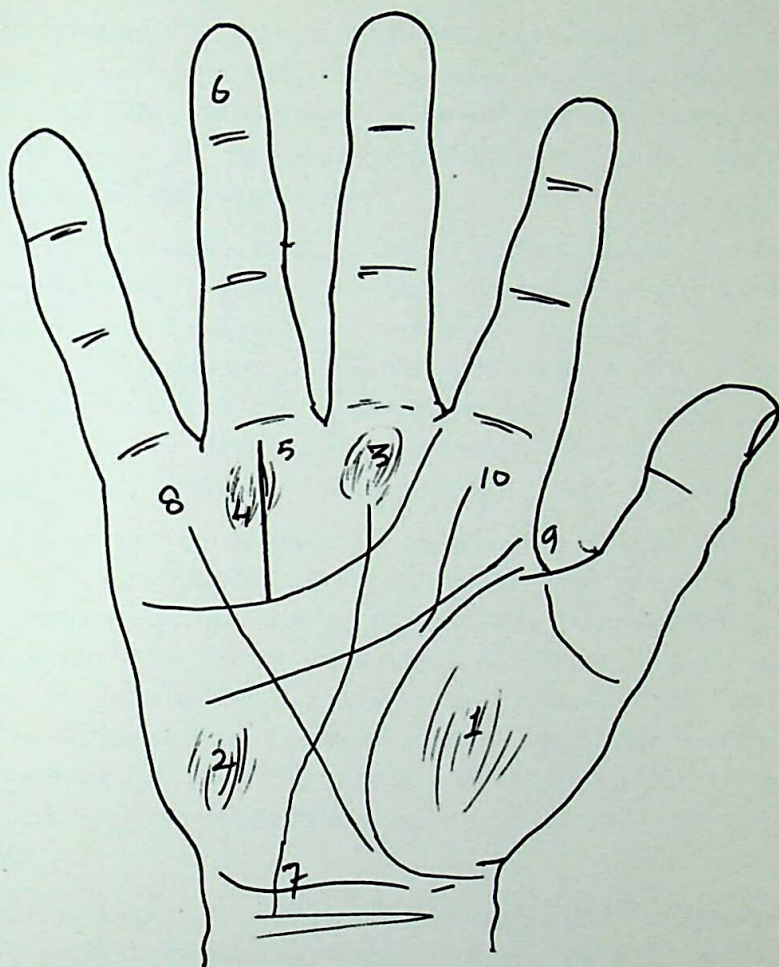


A CLAIRVOYANT

A SINGER

A STIFF hand and pointed fingers.

1. **Good mount of Venus : melody.**
 2. **Good mount of Luna : harmony.**
 3. **Good mount of Saturn : melody.**
 4. **Good mount of Apollo : harmony.**
 5. A line of Apollo, which is always shown in the hand of a singer.
 6. Shows the finger of Apollo pointed, which is always necessary in a vocalist.
 7. Good line of fortune rising from the bracelet, showing a person successful in some public career.
 8. A line of Fortune gained by own merit.
 9. Great self-confidence.
 10. Ambition.
-



SINGER

CLAIRVOYANCE

DID not the Witch of Endor raise the spirit of Samuel for Saul, and are we not informed that the "spirits of many appeared at the death of our Lord The soothsayers, seers, and prophets who attended kings in days of old are equally in evidence now ; in fact royalty of today, as of old, consults them.

The greatest enemy to these sciences is ignorance, and the worst kind of ignorance is bigoted ignorance accompanied by fright. There are people who cannot and will not believe in anything but the material, in what they see, or what the small modicum of brain they possess can understand-worthy descendants of the persecutors of Galileo, who, after his wonderful discovery, was forced by them to declare that the world was flat, and did not revolve after all.

Such people are hopeless. We do not write for them. All we ask is that they leave us unmolested. If they had been told, say twenty years ago, that within half a century they could have a message sent them, when halfway across the Atlantic, from America or from England, or from some other vessel hundreds of miles away, they would have smiled a smile of supreme and pitying contempt, and have regarded their informant as a fit subject for Bedlam. Yet psychometry, Nature's telegraphy, was then as certain a fact as it is now.

Some of my readers will have experienced, or heard authentically of, instances of spiritual communications between dear friends at great distances from one another. Clairvoyants constantly receive such messages, and can at times even see the spiritual presence of a distant person before them. It is a known fact, but so far an

insoluble mystery of physics that human consciousness is often given knowledge through means other than those of the "seven " senses, placing it beyond doubt that there are powerful and mysterious unseen Forces around us of which but few know anything and the majority nothing. The following pages may possibly go a little way towards solving this most difficult inquiry.

The phenomena of clairvoyance can only be described adequately in scientific language. I am anxious that what I say in this book on the subject shall be understood by everyone into whose hands the volume may fall. To describe clairvoyance, therefore, in scientific phraseology would be to mystify many of my readers—those, namely, that have had no opportunity of acquainting themselves with the meaning of the unusual scientific words and phrases that the giving of a scientific description would compel me to use.

On the other hand, to give a description of clairvoyance in popular language is most difficult. I may find it impossible. Nevertheless, in the following pages I will do my best to make the subject clear. Those contemplating a deeper study of the subject should consult the book on "Clairvoyance" by Mr. Leadbeater, to which I have been much indebted in preparing what I am about to say on the subject. I am unable to accept everything he says, as he writes from the theosophical standpoint. However, his book puts the matter in many respects in a very clear light.

Clairvoyance—being as old as man, it is not surprising that its existence can be traced in all ages of the world's history. Ancient Egypt and India knew it well, and Pythagoras and Plato and their successors had recourse to clairvoyance, as did Hippocrates, the " Father of Medicine." " The sight being closed to the external," Wrote he, "the soul perceives truly the affections

of the body."

Boswell once suggested that clairvoyance and other mysterious manifestations of a like kind might be explained by chance-coincidence.

Johnson's reply to Boswell was: "Yes, sir, but they have happened so often that mankind have agreed to think them not fortuitous." As Mr. Frank Podmore, M.A., says in his "Studies in Psychical Research," there are to-day a considerable number of persons qualified by education and experience to judge of the matter, who believe in them.

One is reminded of Longfellow, whose words might well be used by the clairvoyant. The person not gifted with this "sixth sense" or, rather, a person who has not developed clairvoyance—of such an one a clairvoyant might say that he

**"..... . cannot see
The forms I see, nor hear the sounds I hear
He but perceives what is ; while into me
All that has been is visible and clear."**

One of the best clairvoyants that ever lived was Swedenborg. Didier was another. All the saints undoubtedly had this gift, or rather faculty, highly developed. To mention all the famous men and women that have exhibited this power would be impossible, while the list of famous people who have expressed a belief in it—or, rather knowledge of it — Would also be difficult.

Perhaps the latest of the famous believers is Maeterlinck. In his recent work entitled "The Double Garden" he has an essay on " The Foretelling of the Future." Speaking of his experience, for instance,

with a palmist, he says : "I did not obtain much from him, but, in the case of some more nervous persons whom I brought to him, particularly two or three women with whose past character I was fairly well acquainted, he revealed with rather astonishing precision the essential preoccupation of their minds and hearts, discerned very cleverly the chief curves of their existence, stopped at the cross-roads where their destinies had really swerved or wavered, and discovered certain strikingly exact and almost anecdotal particulars, such as journeys, love affairs, influence undergone, or accidents."

However, to come back to the phenomena with which I deal in this section. Kingsley says, in his work entitled "Alexandria and her Schools," that "those very phenomena which are puzzling us so now a days—ecstasy, clairvoyance, insensibility to pain, cures produced by the effects of what we now call mesmerism—all are in these old books of bygone seekers of wisdom."

Herodotus records how a Delphic oracle impressed Croesus. This was, of course, obviously clairvoyance. The reader will remember that on the hundredth day of the departure of the messengers of Croesus from Lydia, they were to demand of the oracle what their master was doing at a certain hour on that day. Even before they could put their question into words, the Pythoness accosted them thus as they approached her :

"I can count the sands and know the measures of the ocean,
I understand the dumb and hear him that speaketh not,
On my senses there stole the savour of a strong-shelled
tortoise Broiling in a cauldron with the flesh of a lamb:

Brass is the couch underneath it, and brass the robe laid upon it."

As so often explained, the word "clairvoyance" simply means "clear-seeing." From the fact that clairvoyance has been frequently

used by conjurers as a description for a well-known kind of entertainment, many people have lost sight of what the word really stands for.

My readers will remember that the professional conjurer usually has a confederate. The so-called clairvoyant confederate is not a clairvoyant at all, but as far as real clairvoyance is concerned is a humbug ; and I Think it is wrong to use the word at all in connection with such juggling performances. The conjurer usually starts by pretending to mesmerize the lady, who in her turn shows signs of going to sleep. She is then blindfolded with a handkerchief. Seated with her back to the audience, she is ready to begin her part of the performance.

The conjurer goes among the audience, and, taking from one of their number something, he holds it up in the direction of the alleged clairvoyant. At the same time he asks her to name what he has in his hand. It may be a coin. In that case the lady will accurately describe the metal from which it is made, the coin's value, its nationality, and its date.

The audience having been duly impressed by this, the conjurer will go to another person, and ask for something that the clairvoyant shall describe. Say he receives a watch. This also he holds up, when in response to his questions she describes the metal of which it is made, the colour of the face, the time it registers, and so on.

All this is very mystifying, but it is not clairvoyance. It is simply trickery. The lady is not clairvoyant, she is not mesmerized. The reason she can describe the articles held up behind her back is that she and the conjurer are making use of a code of signals. Every question that she is asked is expressed in different words,

and from the form the question takes she knows what the answer should be.

For instance, take the case of a coin held up. When the conjurer is given say, a penny, he words his question, thus, "Can you tell me what this is?" When he is given a gold watch, he may say, "Quick, quick, can you tell me this?" When he is given a silver watch, he would, for example, say, "I don't know whether you can tell me what this is?" and so on. When they come to the question of the time shown by the watch, another previously arranged code of signals is resorted to. For instance, should the time be seven o'clock, the question could be, "What time does this watch show?" If it were eight o'clock, the question could run, "Please tell me the hour by this watch." In the case of minutes past or minutes to an hour, the reader will quickly see how easily code questions can be arranged.

However, as I have said, all this is not clairvoyance, although it is undoubtedly amusing; but it induces some people to confound the real and the false, thereby doing an injury to genuine clairvoyance.

Clairvoyance is "clear-seeing," by means of the psychic or spiritual sight. It is seeing what to the ordinary eye is invisible, just as clair-audience is hearing with the psychic or soul-ear.

There is a clairvoyance induced by hypnotism. The subject goes or is put into a trance. This, however, is not the kind of clairvoyance that I purpose dealing with in this section of the present volume. What I purpose dealing with is normal clairvoyance—that is, the faculty exercised while the clairvoyant is in a natural, conscious state.

However, it may be of interest if I just mention what trance-clairvoyance is. As I have said, it is induced by the subject being mesmerized (I prefer that term to the newer one of "hypnotized").

The effect of this process is to temporarily suspend the outer senses (eyesight, earhearing,etc.). This enables the subject's consciousness to devote all its attention to sights ordinarily invisible,

while it also brings into activity the clairvoyant faculties. This result, however, can only be achieved where the subject has already possessed, in a latent form, exceptional sensitiveness to those other sights.

When this sensitiveness exists the mesmerizer can instruct the subject to place herself (good subjects are generally women) en rapport with places or persons perhaps thousands of miles distant; and she can describe them and what is happening at these places.

Many dreams that "come true" are the result of the exercise unconsciously of the clairvoyant powers. The dreamer, the body being at rest, is able to get en rapport with different scenes and persons, and sometimes, under certain conditions, to remember on awakening what has been seen. In this way the past, present, and future have often been ascertained.

A character in "Martin Chuzzlewit" says: "We never knows wot's hidden in each other's hearts ; and if we had glass winders there we'd need to keep the shutters up, some on us."

Undoubtedly the latter part of this remark is correct, But can any of us "keep the shutters up " ? Where a clairvoyant is concerned we cannot, for the clairvoyant does know" wot's hidden in our hearts."

In his "Rationale of Mesmerism" Mr. A. P. Sinnett divides the different kinds of clairvoyance roughly as follows:

1. Ability to see things about one that are hidden from ordinary
-
-

- people.
2. Ability to see scenes or events far distant or concealed by intermediate objects.
 3. Ability to see objects or events that are in the past or in the future.

Mr. Leadbeater summarizes what a man possessing the first description of clairvoyance named above fully developed would see. To a clairvoyant of this kind inanimate objects "become almost transparent, owing to the difference in wave-length of some of the vibrations to which he has now become susceptible. He finds himself capable of performing with the utmost ease the proverbial feat of seeing through a brick wall"; for to his newlyacquired vision the brick wall seems to have a consistency no greater than that of a light mist. He therefore sees what is going on in an adjoining room almost as though no intervening wall existed. He can describe with accuracy the contents of a locked box, or read a sealed letter. With a little practice he can find a given passage in a closed book. . .

"The solid ground upon which the man walks becomes to a certain extent transparent to him . . . to a certain depth This enables him to Watch a creature burrowing underground; to distinguish a vein of coal or of metal (if not too far below the surface), and so on."

Mr. Leadbeater goes on : " The bodies of men and animals are for him in the main transparent, so that he can watch the action of the various internal organs, and to an extent diagnose some of their diseases

"The extended sight also enables him to perceive, more or less clearly, various classes of creatures, elemental or otherwise, whose bodies are not capable reflecting any of the rays within the limit of

the spectrum as ordinarily seen. Among the entities so seen will be some of the lower orders of nature—spirits—those whose bodies are composed of the denser etheric matter . . .

"Anyone possessing this sight of which we are speaking would also be able to perceive the etheric double of man; but since this is so nearly identical in size with the physical, it would hardly be likely to attract his attention unless it were partially projected in trance or under the influence of anaesthetics. After death (when it withdraws entirely from the dense body), the moment the bird leaves its cage,' or the soul leaves its earthly tenement, it can be seen, and would be clearly visible to him ; or he would frequently see it hovering over newly-made graves as he passed through a churchyard or cemetery

"He would find himself able to see several entirely new colours And not only would he see new objects that were wholly of these new colours, but he would also discover that modifications had been introduced into the colour of many objects with which he was quite familiar.

" He would be capable of hearing—and perhaps even of feeling more than most of those around him."

Even this does not exhaust the list of the wonders opened up to the newly-fledged clairvoyant. There is another stage to be reached. With this, however (in which the question is opened up of the "Fourth Dimension of Space"), I cannot here deal.

Those of my readers who wish to pursue the subject further should go to Mr. C. H. Hinton's "Scientific Romances" or to Dr. A. D. Schofield's "Another World," also to Mr. Hinton's "A New Era of Thought," Mr. W. T. Stead's writings on "Thought," and so on.

How difficult it would be to put the matter into popular language can be judged from the following extract from Mr. Leadbeater's book :

[The clairvoyant] "has no.... difficulty in reading any page in a closed book, because he is not now looking at it through all the other pages before it or behind it, but is looking straight down upon it as though it were the only page to be seen.....It (this higher development of clairvoyance) lays every point in the interior of every solid body absolutely open to the gaze of the seer."

That clairvoyance proves the existence of the spiritual part of man we have already seen ; but it does more. It proves there is something beside the body to every living animal. How ? The spiritual part is known as the " aura." This aura, when death comes, disappears. More from the aura the clairvoyant can read in a closed book the desires, emotions, passions, tendencies, not only of man, but of animals.

Speaking of the newly-fledged clairvoyant, Mr. Leadbeater explains the appearance that the aura will present. He says: " As he looks at a person he will see him surrounded by the luminous mist of the astral aura, flashing with all sorts of brilliant colours, and constantly changing in hue and brilliancy with every variation of the person's thoughts and feelings. He will see this aura flooded with the beautiful rose-colour of pure affection ; the rich blue of devotional feeling ; the hard, dull brown of selfishness ; the deep scarlet of anger ; the horrible lurid red of sensuality ; the livid gray of fear ; the black clouds of hatred and malice ; or any of the other hundredfold indications so easily to be read in it by a practised eye."

As our health changes, so also changes the aspect of our aura

; it is because the clairvoyant can see the aura that his services are so valuable in connection with matter of health. This is specially the case in regard to clair voyants who have had a long and thorough medical education.

With regard to reading the history of a person, man may be likened to a traveller in a sandy desert, leaving each footprint marked in the sands of life. And so man in his journeying through life leaves behind him a track that the clairvoyant can follow, wind it ever so deviously.

The clairvoyant sees some times the past of a consultant in still pictures, sometimes in pictures in motion, some times in succession of animated scenes like a play on the stage. Should he desire to call up any one scene, he finds himself, as it were, standing in the midst of it. He sees the place, and sees and hears the people-more, he reads their thoughts and motives. He cannot interfere with the course of events (although I shall have something to say presently on this point when I come to deal with psychometry). The clairvoyant, however, can make the scene pass before him quickly or slowly, as he may choose. He can thus see pictures-representing the past of men, just as the psychometrist we shall be seeing later can feel or sense the past or near future.

One of the greatest of the many great uses of clairvoyance is that it proves by means of the spiritual vision the existence of the spiritual body to which St. Paul referred. Clairvoyance proves this by conveying to the consciousness an image of the spiritual body. It is able to do this because it can cognize, and take note of, can "catch," the "faint" ray's of light which are all the spiritual body is able to effect. In other words, clairvoyance does nothing less than prove the existence of the soul. It proves the after-life. It shows the

clairvoyant those of the vast army of the so-called dead who are still on what has been well called the earth-plane. He will see what they are and what they are doing. He will be able to study the domain of the dead while he is yet in the "land of the living."

All the above-named powers will be found to be possessed by but few Western clairvoyants. Sufficient, however, will be revealed to the average man or woman developing the faculty to enable him or her to know that there is another life, or at any rate to be able to trace missing friends, give most valuable advice on health, and often business matters, etc.

How the clairvoyant first becomes aware of the awakening of the hitherto dormant faculty has been well described by the German writer Zschokke in his autobiography. He says that when he has been listening in silence to the conversation of a total stranger, "his past life up to the present moment, with in any minute circumstance many belonging to one or other particular scene in it, has come across me like a dream, but distinctly, entirely voluntarily and unsought, occupying in duration a few minutes."

How often have we all read of people that have been almost drowned afterwards describing how the whole of their past life seemed, while they were in danger of drown-flash across their mind! Scenes long forgotten are called up to the minutest detail in a moment. This phenomenon has been recorded too often for it not to be true. How is the result brought about if there be not a record of the past somewhere? Then, if there is a record somewhere, surely it is not too marvellous for credence that clairvoyants are truthful when they say they can read it, and their "subjects" sane when they say that they have had it read.

Zschokke goes on to tell how he at first thought the results lie achieved to be a trick of the fancy. One day? he was sitting with the family when a new servant whom he had never seen before came into the room. when she went out, lie jokingly related to the family her past life. So accurately—did he do this that everyone declared that he must have known her all her life. Nevertheless, as I have said, he had never seen her before. Later he obtained confirmation from people who had known the girl, " not without amazement on the part of those who gave it."

One of Zschokke's subjects was so astounded at the accuracy and minuteness of his " reading " that he even admitted that, as Zschokke had stated. he (the "subject") had once robbed his employer.

I pass on now to consider the ability of good clairvoyants to observe events at any given distance. They can do this in several ways : either in a trance, or in sleep, leaving the body and going to the spot, or by means of the exercise of the will, or at the instance of a mesmerizer. (How the two latter processes are carried out I have no space to describe.) It is this power that enables a clairvoyant to astonish consultants by describing exactly what their friends are doing at a distance.

The clairvoyant may also witness distant scenes by projecting a thought-form—by thinking strongly of himself as actually being where he wants to witness persons or events. In other words, he sends a messenger (his own spirit and soul), which returns to him with the information desired. The information would reach the clairvoyant by means of sympathetic vibrations.

Again, he can do it by projecting his spiritual form from his fleshly one (with which latter he retains connection by means of a cord of magnetism, the snapping of which would mean death).

This explains the phenomenon of the "double." In his works entitled "Real Ghost Stories" and "More G Host Stories," Mr. W. T. Stead gives many examples of what the double can do; and 'Mrs. Crowem in her "Night Side of Nature," also gives some instances. Further can be found in Mr. Andrew Lang's "Dreams and Ghosts" and in Dr. F. C. Lee's "Glimpses of the Supernatural."

Of this class of phenomena are the appearance of people at the moment of their death to far-away relatives or friends. It also accounts, for instance, for the pre-sumably involuntary appearance of Mr. T. P. O' Connor's double on a certain occasion in the House of Commons. Mr. O'Connor at the time was in America, yet several fellow M.P.'s felt convinced that they saw him seated in the House. I dare say many have had brought to their notice authenticated cases of a person in one country knowing or feeling convinced of the death of some dearly loved one far away, and feeling no surprise when notice of such event was certified to them, and in the case of a clairvoyant even seeing the spirit of the person. It [this 'higher' development of clairvoyance] lays every point in the interior of every solid body absolutely open to the gaze of the seer."

That clairvoyants can read the past is often questioned, but at this time of day it is really unnecessary for one to deal with sceptics of that character. Hundreds of thousands of the most enlightened people in all parts of the world have had their past read by competent clairvoyants. What will be more to the point will be for me to deal with the question, "How is the process carried out?"

This is not quite clear even to clairvoyants themselves. A good theory is that the record of the person's past exists, and that in some way the clairvoyant is able to have access to it, just as the subscriber to a library can have access to books dealing with

the past life of the earth.

People who have had no experience as to what clairvoyants can do think, as I have said, that to read the past is impossible. And yet, read the past is exactly what they themselves do every moment of their lives ! For they see a thing because light travels from what they look at to their eye, and the image thus created is conveyed to their brain. Consequently, it is not the present that they see. In fact, the present they never see. The present never has been seen (to put forward a view that I have not heard stated before). What they see is the past—how the object seen looked like when the light that strikes their eye left that object. That is to say, they see the object as it was (in the past), not as it is.

The recent past they see when they look at an object near at hand. A more distant past they see when they look to the extent of their visual power. A fairly long distant past they see when they look at the sun. Light travels at the rate of about 186,000 miles a second. To travel from the sunlight takes eight minutes and a quarter. Hence our friends the sceptics never see the sun. That is to say, of course, they never see it as it is ; they only see it as it was in the past—over eight minutes ago.

A longer Past distant the sceptic reads when he looks at the pole-star. This he only sees as it was fifty years ago. A still longer distant past the sceptic reads when he looks at other star-stars which he only sees as they were thousands of years ago. For it takes thousands of year for light to travel from them to his eye. As has often been pointed out, one of these stars might be blotted out from existence, and still we should apparently be looking at it. We should not know for thousands of years that the star we had been looking at had ceased to exist.

I have a theory that, as a matter of fact, it is probably only the clairvoyant that ever does see the present. However, I have not the space here to give the reader this theory.

Now let us consider the argument of a book published some years ago. This argument was cleverly restated in an article by the late W. Stainton Moseley, M.A. Oxon., The argument is as follows: If a man were able to get as far as the pole-star and look at our earth, he would see us, not as we are at all, he would see us as we were fifty years ago! Would not this be reading the past? If our observer could reach one of the other fixed stars, could he not read the past of thousands of years ago? and so on.

Whether or not it is by being able to get into contact with the past light rays that the clairvoyant reads the past, or whether it is by any other method, as I have said, I do not know. But what I do know, and know from past experience and from the experience of many other clairvoyants, is that the "dry bones" of the past can be made to "live again" or, rather, that the past is not dead at all, but alive, ready to be read by anyone willing to learn the alphabet of its language.

Crookes and Rontgen have enabled the generality of us to see what before was hidden; for instance, any of us can now "see" our own bones (as they used to be), and so forth. But clairvoyance gives man powers of vision far greater than do the X rays. To the man in the street the clairvoyant and clair-audient can truly say:

**" For I see things you cannot see,
Hear things you cannot hear."**

In fact, he can see nothing less than another world, and can hear its sounds as well—a world as real as the physical world is to the materialist.

The rays of light that reflect it the eye is unable to "catch." Hence, no image of that world can be conveyed to the brain by means of the eye. But the world (this second world) is therefor all that. And it is not far away. Indeed, part of it is here. We are in the midst of it. Nay, part of us is part of it. Thus:

As St. Paul reminds us, there is a fleshly body and there is a spiritual body. Where is man's spiritual body ? It interpenetrates, fills out, gives form to and animates the physical body.

The claim that competent clairvoyants can trace missing friends is often ridiculed by those who have never taken the trouble to study the subject. The explanation of the phenomenon of tracing missing people is as follows:

All the world knows now that the lines of the finger-tips of each person differ from those of every other person. Perhaps one day all the world will know that every man has what is called a "musical chord." The rate at which his whole being vibrates (and everything vibrates in nature, even to a marble wall) sets up a vibration, in the ether necessarily of a musical nature.

Well, it is by means of this "chord" that, consciously or unconsciously, the clairvoyant can trace the person whose whereabouts the consultant desires to know. The clairvoyant, from any object, like a letter, a glove, etc., that has been owned or rather used by the person, and therefore impregnated with his aura, gets to know the chord of the missing person, and "strikes" it. The sympathetic vibration of the chord in the ether reaches the absent individual, and, the chord being different from every other chord, instantly the person's attention is attracted, and a response is evoked.

So much for the way in which clairvoyance enables the person that has developed it to read the present and the past. But the clairvoyant is also able to read the future. This statement will seem to persons unacquainted with this subject the utterance of a madman. Many people who might concede it possible that the present can be read, and even the past, will never be able to accept this statement that the future can be read as well. "The future they would explain? Why, it does not exist yet; how, then, can you 'read' it? We admit that the present exists (although we cannot see it), and the past, but surely you are not going to tell us that the future does."

"An ounce of fact is worth a ton of theory." Clairvoyants are engaged in reading the future daily, and have been in all ages from beyond Bible history, and thousands of people who consult them must admit that their prog-nostications "came true." For the person, therefore, who has had no experience of this kind to stand afar off and cry out in reference to the claim I now put forward as to the possibility of future reading is, to say the least of it, bigotry.

It is more than one "shadow" that we cast. Mrs. Denton was once on a railway journey, and the train stopped at a wayside station to give the passengers twenty minutes for dinner." Returning from the refreshment-room, she went to take a seat in a car (the incident occurred in America). Looking into one car, she saw what she took to be all the seats occupied by people. She noted the appearance of several of them. Gradually, however, they seemed to fade away. She then knew that her psychometrical faculty had been at work.

Taking a seat in the car, she waited. Presently all the people that she had seen clairvoyantly returned, and took their respective places in the car. They had cast the "shadow" that to the clairvoyant appeared to her mental sense as themselves.

I have already said that the state of knowledge concerning the "how" of clairvoyance does not enable us to state definitely the means whereby a clairvoyant attains his results. All that personally I can say is as follows:

As we have seen, the word "clairvoyant" simply means clear-seeing. Clairvoyance itself has to do with "clearly seeing" what is hidden from the ordinary sight. Yet the difference between seeing with the eye and seeing with what Shakespeare would call the "mind's eye" is not very great after all.

How do we see with the eye ? By means of vibrations of the air and the ether. Light (vibrations) strikes upon an object. The light is reflected in all directions. Some of its rays strike the eye, whence an image of the object is transmitted to the brain. In this way the brain gets knowledge of the size, colour, etc., of the object, and we say we "see" that object.

Our seeing the object, therefore, depends on the ability of the brain through the eye to catch the vibrations of light. Now, it is a well-known scientific fact that there are many vibrations that the eye is incapable of "catching," which is equivalent to saying that there are many objects in creation which it is impossible for us to see (although they may be "right under our nose"). Some such objects are revealed to us by the microscope; and an empty hand, placed under the microscopical lens, turns out to be full of microbes, sweat-drops, dust particles, and so on.

Now, just as to the microscopist are revealed innumerable things in nature that are hidden to the "man in the street," so to the clairvoyant are revealed innumerable things that are hidden to the microscopist, and also, by the way, as we have seen, to the telescopist, remembering with the clairvoyant no bodily eyes are necessary

blind clairvoyants are often very clever.

As with seeing, so with hearing. By means of the microphone the scientist can hear sounds that the "man in the street" would say have no existence. Indeed, even the ordinary ear-trumpet enables the man partially deaf to receive sounds that otherwise he would have believed to be non-existent.

In the same way the clair-audient person hears sounds that are inaudible, not only to the "man in the street," but also inaudible to the man with the ear-trumpet and to the man with the microphone.

Everything has a connection with the records of its past and future, but this clue the clairvoyant is able to follow up. It is like talking over the 'phone to a friend. So long as you have possession of the wire you can get from him a description of himself. There is this difference, however : he may refuse to give the description, whereas in the case of the communication that the competent clairvoyant sets up refusal is impossible. And there is another difference. Your friend's description might unintentionally be incomplete or otherwise faulty. The "description," however, that the clairvoyant obtains is accurate, complete, perfect.

To effect his "reading" the normal clairvoyant has only to handle the object or hold the hand of the consultant, make the mind passive, and the mental pictures appear before him.

I have referred to the aura This to the non-clairvoyant is invisible. Hence to the sceptic it is nonexistent. The aura, however, of men and things inanimate can not only be seen, smelt, felt, and "read" by the clairvoyant and the psychometrist, it can also be photographed by the sceptic himself. By a description of how the aura was photographed by M. David, the eminent chemist, and later

by Dr. Muys, the reader should refer to *Light* of October 16, 1897. There he will also find a reproduction of two photographs of the aura, also a monograph and a photograph dealing with the same subject will be found in *La Radiographic* for August of the same year.

Thus, as *Light* well points out, it is the existence and the luminosity of the aura registered mechanically. Its dynamic energy has been registered by Crookes and by Drs. Leger, Lucas, Charazain, and Declé, by Baraduc's biometre, etc., whilst its sensitiveness has been demonstrated, for example, by Dr. Luys, De Rochas, and Professor Boirac.

But the greatest stumbling-block to the person to whom the whole subject is new will be the claim set up by clairvoyants that they can read the future. As I have already said, how clairvoyants can do this is not, in my opinion, positively known. I may point out, however, that the events of the present are based on the events of the past. Is it very unreasonable, therefore, to say that the events of the future are based on those of the present?

To argue against the possibility of prophecy comes with a bad grace from Christians. The Bible is full of "readings" of the future. The very word "prophet" that occurs so often in the Bible means, of course, a person able to foretell what is to happen. Moreover, we find that Prophets in Biblical times, so far from having their claims sneered at, were regarded as people specially gifted, and treated accordingly with much honour.

I may here quote Sir Oliver Lodge, who says: "A luminous and helpful idea is that time is but a relative mode of regarding things; we progress through phenomena at a certain definite pace, and this subjective advance we interpret in an objective manner, as if events

necessarily happened in this order and at this precise rate. But that may be only our mode of regarding them. The events may be in some sense existent always, both past and future, and it may be we who are arriving at them, not they which are happening."

Sir Oliver likens humanity to people travelling in a train. As they travel along they only see the landscape through the window bit by bit, each field and lane and wood a thing at which they arrive separately. But if, he points out, they looked out of the window, they would see that every part of the landscape belonged to every other part, and that every field was but a part of one great landscape, in which the scene before was as clear as the scene behind.

This may help the reader in connection with the matter we are considering.

It is a mistake to suppose that palmistry, clairvoyance, psychometry, and other of the less known sciences and gifts are the only ones that have to do with the future. The predictive sciences are really numerous. Medicine is a predictive science. The physician is able to foretell the course a disease will run in a patient, the condition of whom he is thoroughly acquainted with. Again, he is able to predict what the effect of medicine administered to the patient will be—in the future, of course. And so on. Again, statistics is a predictive science. The statistician is able to tell us this year, within limits, how many people will be run over next year, how many people will die of any given disease, and so on.

Astronomy is a predictive science. The astronomer can tell the exact position in the heavens that any given planet will occupy. And so on.

The probability is that everything can be foretold, provided we know all the likely determining facts. In the case of a man, we can

know from his faculties pretty well how in a certain position he would act. Phrenologists, for instance can pick out the born murderer. True, the man may not take life, but unless care be taken he will. Educate him, refine him, place him under favourable environment, and he will not.

A most celebrated tragedienne has the hand of a murderess. But she will never commit homicide. Her upbringing and her environment will always preclude it. Moreover, her profession enables her, so to speak, to "work off " the tendencies that otherwise might lead her to commit murder. My readers will notice the parts in which Madame Bernhardt displays the most ability. They are parts like that of La Tosca, and so on—parts where violent passion and perhaps murderous inclinations, if not actions, have to be portrayed. As a delineator of temperaments of this class, Madame Bernhardt is unrivalled; and I think I have shown the reason.

If you know a man's character, you can pretty well guess, given two alternatives, which he will choose. Mr. Leadbeater pictures man as exercising will-power at certain crises in his career. And he says that man's position "is something like that of the driver of a train: when he comes to a junction: he may have the points set either this way or that, and so can pass on to whichever line he pleases. But when he has passed on to one of them, he is compelled to run on along the line which he has selected until he reaches another set of points, where again an opportunity of choice is offered to him."

These points of departure would be clearly visible to the clairvoyant, together with the results of each possible point, down to the smallest detail. "The only point which would remain uncertain would be the all-important one as to which choice the man would make." Here the clairvoyant can only deal with probabilities, on the

lines I have described.

Hence the clairvoyant cannot and does not claim to be able to read the future in regard to minute details. He can only do so approximately. But that he can do it with practical accuracy has, I repeat, been proved beyond all question.

I have referred to the Bible. As Mr. John T. Dale points out in his lecture on "Dreams," on very numerous occasions when, according to the Scriptures, God desired to convey a knowledge of anything to a prophet, it was revealed to the prophet in a dream. Now, everybody may not have consulted a clairvoyant, but everybody has dreamt dreams, and innumerable dreamers are to be found who aver that some of their dreams have "come true."

If this be so—some very definite dreams come true—what is implied except that the future has been read? And if the future can be read by the dreamer—and who knows whither the spiritual part of mankind wanders to in dreamland?—why should it not be read by the clairvoyant? There is only one future, consequently the future that the clairvoyant reads must be the same as the future read by the dreamer. And no one asserts now that prophetic dreams never take place, just as no one can assert truthfully that prophetic clairvoyance never occurs.

That the clairvoyant should see anything with his eyes shut is to the non-investigator impossible; but anyone can shut his eyes, and with his mind's eye see the polar regions one second and the tropics the next. Somnambulists can see, climb into most dangerous places, and walk there safely, and who shall say they are not then guided and guarded with their spirits' or souls' eye?

No sceptic on the subject of clairvoyance can deny this. And if it is possible for the somnambulists to see without using the eyes, why should it be impossible for the clairvoyant to do the same ?

"There is nothing in it." That is the conclusion that our friend the sceptic arrives at— or, rather, the opinion that he puts forward. Yet clairvoyants have been consulted by some of the best-known people in history, and consulted again and again, and they have paid heavily often for the privilege. Mdlle Lenormond, a celebrated future-reader of Paris, amassed a fortune Of 500,000 francs. Amongst those that consulted her were Robespierre, Barras, Josephine, Louis XVIII., and Madame de Stael. Most of my clients are some of the best educated and shrewdest people in the country.

But, it may be objected, especially in this age of materialism, there is nothing that exists which cannot be seen by the physical eye. Then does not electricity exist?, Yet who has seen electricity ? Does not the wind exist ? Yet who has seen the wind ?

But it may be replied: "No one has seen electricity or wind, whereas clairvoyants claim that by means of their gift something hidden from others is seen." Quite so. What, however, clairvoyants see most sensitive, soulful people could see if they chose to study and develop the gift.

Clairvoyance is often mentioned in the Bible. In 2 Kings vi 12 we are told that "Elisha, the prophet that is in Israel, telleth the King of Israel the words that thou speakest in thy bed-chamber." Verse 17 says: "And the Lord opened the eyes of the young man, and he saw: and behold the mountain was full of horses and chariots as of fire round about Elisha."

Hagar and Elisha also had their "eyes opened."

In Ezek. viii. 11 and xi. 1 we have Ezekiel, with spiritual sight or clairvoyant vision, seeing on one occasion seventy men of the house of Israel, and on another twenty-five.

Jacob spiritually saw angels ascending and descending. Stephen saw "the heavens opened " so did Jesus; so did Ezekiel.

The above are only a very few instances of clairvoyance recorded in the Bible.

Scientific palmistry is something that must be learnt. Clairvoyance, on the other hand, like psychometry, must be developed. The faculty is dormant everyone. I do not mean, of course, that everyone can develop it to the same extent; in the same way, we all cannot become musical, poetic, or artistic geniuses. But it is open to everyone to develop the faculty to a greater or less extent.

Among the Scottish Highlanders and other mountaineering people the gift of " second sight " or clairvoyance is often hereditary for many generations. The West phalians in Prussia possess the gift in as pronounced a degree as do the islanders of Skye.

There are many ways of rousing the faculty to action. One good plan is to sit in the dark repeatedly for, say, twenty minutes or half an hour, and endeavour to see the objects around. After, it may be, many trials a faint haze will be discerned surrounding each object and outlining it. This haze is, of course, the aura.

Another way is through the gate of meditation. Let a man," says Mr. Leadbeater," choose a certain time every day—a time when he can rely upon being quiet and undisturbed, though preferably in the daytime rather than at night, and set himself at that time to keep his mind for a few minutes entirely free from all earthly thoughts of any kind whatever, and, when that is achieved to direct the whole

force of his being towards the highest spiritual idea that he happens to know As he grows more and more able to elevate and concentrate his thought he may gradually find that new worlds are opening before his sight."

Let those who develop the power beware lest the use it for any unworthy purpose. Before giving a sitting professionally, offer a prayer for guidance, and ask that you may be able to say something that will be of help to the consultant. Terrible, in this world as well as in the next, are the consequences of misusing the power that clairvoyance places in the hand of man. It should be used only to help to lift the "burden from the back of care"—to do good, in short. Then shall it bless both him that gives and him that takes.

PSYCHOMETRY

PSYCHOMETRY

PSYCHOMETRY, clairvoyance, and clair-audience are so very closely allied that they may be classified under one heading. They indicate variations of the same faculty. They show that the person possessing them in a developed state is of an exceedingly sensitive temperament, and this able to "sense" conditions that are of a spiritual, psychic, or soul nature. Telepathy, or thought-transference, evidences the possession of sensitiveness of practically the same class, telepathy being, of course, the perceiving of thought-vibrations.

Everybody has a certain amount of psychometric power. They may not be able to read the past, present, and future of people, but they are able to "sense" the disposition and general character of a person with whom they come in contact for the first time. Indeed, this is very common faculty. How often do non-psychometrists feel an instinctive repugnance on first acquaintance with a person, and an instinctive liking for another person on first meeting him !

Psychometry is a soul-sense. Hence everybody must possess it to some degree, if for no other reason than that everybody has a soul. There are people in the world who would almost seem to be ashamed of this fact—ashamed of possessing a soul. They laugh to scorn all ideas of sensitiveness and what follows from it—namely, psychometry, clairvoyance, clair-audience, and the rest. They boast of being quite sceptical in regard to all such matters. If instead of calling themselves sceptics they called themselves ignoramuses, it would be much nearer the truth. For that a man is a sceptic implies that he has thoroughly studied the subject, the truth of which he rejects; but I can safely say that where psychometry—as where

clairvoyance, clair-audience, and palmistry--are concerned there are no sceptics.

Everybody who thoroughly examines the subject is simply driven, if he be honest, to admit that palmistry is a science and a demonstrable one, psychometry, clairvoyance, etc., gifts possessed in a large degree by certain persons--that, in short, they are truths. Those who reject these truths, through not having examined the subjects, are simply self-deceivers. They injure no one but themselves, and those that know better simply sneer at them behind their backs. I have often spoken at some length to rejectors of the occult phenomena, but I have in a very large number of cases found them to end up with narrating some, startling experience of an occult nature that has either happened to themselves or to some friend or near relative whose word they do not dream of doubting. If there were a man or woman of intelligence living who absolutely had studied this subject and still rejected it, I would say from the bottom of my heart, God pity them ! for they would need pity indeed. It would be clear that they were deficient mentally--deficient in the logical-capacity, deficient in the ability to weigh facts and to trace effects from causes.

I ask my reader who has not yet examined this subject either to do so, or to refrain from expressing an opinion, or from holding up to-ridicule these truths of the soul workings and sensations. Such disbelief simply results in the ridicule being turned against the ridiculer, as I have said. Psychometrists, like clairvoyants, clair-audience, palmists, etc., ask belief for their gift of no one. In connection with any science, belief is out of place. It is certainly out of place in connection with the science of the soul like psychometry. Either you know that psychometry is true or you do not. If you do not know that it is true, you

certainly have never studied it, or studied it with sufficient closeness.

Medical science leaves no doubt of the fact that there are more sensory nerves in the hand than in any other organ of the body. For instance, the ordinary sense of touch is manifested most prominently in that member. A blind man has an eye at the tip of every finger. And so it is not surprising that a psychometrist will so often take in the hand and pass through the fingers the article to be psychometrized. When to this we add the fact that some psychometrists, as I have said, hold the article to the forehead, thus getting it not only in touch with the sensory nerves in the hand, but also as far as possible with the seat of consciousness (the brain itself), the explanation, I think, will be clear that the psychometrist feels the aura of the article under examination.

Moreover, the psychometrist is naturally super sensitive. That is to say, he is able to "sense" influences outside himself better than the ordinary mortal; and we know for a fact that handling the article he is examining in the way I have described enables him to experience the same feeling as the person to whom the object belongs experiences, has experienced, and will experience

For instance, supposing a psychometrist be testing a handkerchief, a glove, a necktie, or any other article that has been worn or used by a person suffering from depression of spirits. As soon as the psychometrist touches the article, or, as the case may be, after a little time, the same feeling of depression comes over him. Indeed, the vividness with which a psychometrist is able to describe the feelings of their consultants in this manner often causes the most profound astonishment.

As with the sitter's feelings, so with his pains (if any). The

psychometrist will "take on," so to speak, a pain, and be able to describe it in every detail to the sufferer.

The great value of this ability to read accurately a patient's pains I need not point out. It is a well-known fact in medical circles, and one freely admitted by medical men, that accurate diagnosis of a disease is half the battle. If only the doctor can get from the patient an accurate description of his feelings, he will be able to understand what is wrong with the patient, and what, therefore to prescribe.

Unfortunately, however, this is exactly what the physician very seldom gets. The mere fact that the patient is unwell, and therefore not able to go minutely into the subject, frequently results in the doctor getting an incomplete statement from the patient. Then, again, not everyone possesses powers of description enough to enable him to describe even his feelings. Altogether, therefore, very frequently the doctor gets a wrong idea as to what really is the matter with his patient, and the consequence is wrong diagnosis and a wrong treatment.

Consider, however, the case of the psychometrist. The patient need not utter a word to him. Indeed, he need not even be seen. Anything that he has worn will suffice for the psychometrist, who will be able to describe from this the patient's ailment a good deal better probably than the patient could do it himself.

It is a fact that most medical failures are due to wrong treatment following on—being given because of—wrong diagnosis, which in its turn arises from an erroneous or an incomplete description of his feeling given to the medical man by the patient.

For my part, I hold that it should be held imperative that medical students should arouse their dormant psychometric faculty

as an ordinary part of their study.

I am convinced that if this were made compulsory medical science would stand on a much firmer basis than, according to many of its most distinguished exponents, it does to-day. "The science of medicine," said Sir Astley Cooper, "is founded on conjecture."

If every physician were a psychometrist, there surely would be less conjecture in medical science, and consequently less error. The medical profession, in their own interests—to say nothing of the interests of those by whom they live—should set their house in order in this respect. They should see to it that they are equipped with every weapon capable of assisting them in their warfare with disease. For them to neglect any weapon at all likely to accomplish anything in that direction is for them to commit a grave dereliction of duty.

I am acquainted with a well-known physician in practice in the West End of London who has within the last few years developed the powers of psychometry. If a letter from any part of the world were handed to this gentleman, or an article belonging to anyone, he could describe the writer of the letter accurately, and diagnose any disease or illness he or she was suffering from, and of course prescribe the very best treatment to be followed to effect a cure if possible.

In the case of an impression received by the psychometrist that the person whose article he is examining is about to suffer an accident, the psychometrist may see a picture of the accident, or will receive an impression that such and such an accident will occur. Sometimes the impression is extremely vivid. The same applies to how the psychometrist is able to foretell any other misfortune.

As regards the time at which a predicted event will take place, the psychometrist will sometimes get an impression. In other words, to use a very simple simile, he will get the time in "his head." Say, for instance, the event will occur in six months' time. The thought or impression will come into the psychometrist's head that such is the case. Or it may be three months or three days. Whatever it is, the impression is received in the same way.

Psychometry. I should define as feeling, or "sensing," the conditions or facts with the soul.

Some psychometrists find that the best articles to psychometrize are woollen ones. Gloves and handkerchiefs are also very good, as are letters. Gold, such as in the form of a ring, is not so good. The fact should be noted that gold, and, in fact, all metals, are more unsatisfactory to psychometrize than articles which are more susceptible to take conditions.

I have said that, as a rule, psychometrists place what they are "reading" to their forehead or hold it in their hand. On other occasions some adopt a different method. Knowing from anatomy that the sensory nerve enters the brain at the nape of the neck, I should advise placing the article to be psychometrized at that spot.

I think the best clairvoyance comes with closed eyes; then quiet the nerves and wait, when one begins to feel certain sensations—such, for instance, as feelings of restlessness, irritability, anger, jealousy, spite, gentleness, love, and so on. In almost every case you will find that what you feel is an accurate reflex of the feelings usually characterizing the owner of the article being psychometrized.

For the psychometrist to be in a tranquil mood is essential if he is to get the best results.

I once heard a very conceited barrister, who on subjects appertaining to soul-sense was crassly ignorant, ask sneeringly whether power to psychometrize could be "switched off and on like an electric light." The power cannot be "switched on and off." Sometimes an excellent delineation can be given, while at another time no good results can be got at all. I have heard it said many times by psychometrists that the reading given will be "three times right and the fourth time wrong." I can only say that the best clairvoyantes give good results nine times out of ten. One cannot guarantee to switch it on the tenth time—nor to switch it on at will.

My theory with regard to the "How" of psychometry is this: I think that the aura of the person wearing an article impregnates that article; and concerning the aura itself my view is as follows: that the skin "takes on" the condition of the person. Thence it is passed on to the article worn, from which a knowledge of its character is obtained by the psychometrist, who is able, as so often stated, to read the article. The aura, then, is some kind of emanation from the body.

Good psychometrists and clairvoyants, in the case of an article belonging to a person in trouble, "feel" a darkness. (That is the only way in which they find it possible to express it.) They feel somewhat like a person going into a very dark cellar with his eyes closed. In the case of a person free from trouble, or one who will soon be free from trouble, psychometrists of this kind feel a "light" condition a feeling of buoyancy of body and of mind. For instance, in the case of a person at present in, deep trouble, but soon to be relieved thereof, the psychometrist would feel first a sensation of deep blackness, and afterwards—perhaps the next moment—a feeling of brightness, buoyancy, and gaiety. Although at first the psychometrist might feel, like the person whose property is being psychometrized,

in such deep trouble that tears could hardly be kept back—although he might feel wretched in every sense of the term, yet, should better times be in store, the psychometrist would pass from that feeling to one of intense cheerfulness. I can best describe what I mean by using the word "feel" in this respect as follows : not feeling in the ordinary sense of feeling with the hands, but feeling of the soul; we all feel in this way the presence of the Divine Spirit God.

On the other hand, psychometrists of this class, if they felt first a feeling of very great gaiety and afterwards one of deep depression, they would know that it was a case of clouds succeeding to sunshine. The psychometrist would not state this bluntly, so as to disconcert and grieve and perhaps frighten the person; he would use his common-sense, and state in a kindly and tactful manner what the trouble was likely to be that was coming, and how best it could be met or possibly be avoided.

For the fact that the psychometrist may feel trouble coming does not necessarily indicate that it will arrive. There is only the tendency there. What the psychometrist feels really indicates that, unless due precautions are taken, such and such a calamity will take place. Provided the precautions *be* taken, the danger can be escaped. This brings into prominence one more of the many values of psychometrical science. It does not teach fatalism, but only caution. It does not threaten, it only warns. Whereas clairvoyance is seeing without the actual eye, psychometry is feeling—without the actual hand.

One of the earliest, but also one of the most interesting, of the stories by Mr. H. G. Wells is called "The Time Machine." In that story the hero invents an apparatus on which he gets astride as on a bicycle. The machine is so constructed that it can carry the rider

into the back-woods of Time. You set it going, and it takes you to yesterday. You see all the events that took place in the world's history on that day. You next reach the day before yesterday, when you have a similar experience as regards the events of that day. Another movement, and you are in the day before that; and so you go on until finally you are back into the most remote period of antiquity. As you go along, you experience all the changes of weather that the world has passed through. You go through all the epochs—right back to, for instance, the Carboniferous Period, the Glacial Epoch, and so on. You are thus able to trace the history of the world (including its inhabitants) right back, as I have said, to the earliest period. You can stop at any epoch, year, day, hour, or moment you like, in order to study closely that particular time. You can go through the ages with lightning-like rapidity, or you can travel slowly.

Not only, by means of the invention of Mr. Wells's hero, can you go backwards, but you can also return to the present day.

Students of psychometry are at no loss to understand on what fact Mr. Wells based his fiction. What his hero does on the "Time Machine" the psychometrist can do by means of the exercise of his gift. The psychometrist, like "our hero," can travel backwards into time. He can stop at any particular time, and examine at his leisure that period. And so on.

Between psychometry and clairvoyance there is a great "family likeness." Indeed, roughly speaking, psychometry is, in regard to objects, what clairvoyance is applied to human beings.

Psychometry comes from two Greek words—*psyche* (soul or life), and *metron* (a measure). It thus signifies soul-measurement, or the appraisalment of things other than physical. A further definition would be that psychometry reveals what Mr. and Mrs. W. Denton

so well call, in the words of the title of their book on psychology, the "soul of things." The word itself is unsatisfactory (in the sense of being unsuitable), as the reader will presently see.

Like clairvoyance, and, indeed, everything else having to do with man's faculties, psychometry is as old as what it has to do with. The word, however, was invented in the year 1842 by Joseph Rodés Buchanan, M.D., of New York, whose investigations and publications led to a renewed interest in the subject.

Dr. Buchanan's work in this domain was followed by that of Mr. and Mrs. Denton. Mr. Denton was a well-known lecturer on geology in Boston, U.S.A. He was an Englishman, and had occupied an eminent position in this country. To the works written by himself and by his gifted wife I must refer the reader for a full statement of the case for psychometry. Those works include the one I have mentioned and one entitled "Nature's Secrets."

The "Clergyman of the Church of England" who writes the Introduction to Mr. and Mrs. Denton's "Soul of Things" says that the lady claims to be able, "by putting a piece of matter (whatever be its nature) to her forehead, to see, either with her eyes closed or open, all that that piece of matter, figuratively speaking, ever saw, heard, of experienced."

There is also a species of psychometry that can be induced by mesmerism, but I cannot recommend anyone to develop the faculty in that way. My remarks in this book have reference entirely to non-hypnotic psychometry, a safe and satisfactory form.

In either normal or trance-psychometry, what the psychometrist has to do is to get *in rapport* with the object to be "read." Most psycho-metrists hold the object to the forehead, but some find it

only necessary to hold it in the hand. Others draw it repeatedly through the tips of their fingers, and so on.

By means of psychometry we can trace missing articles and persons. We can, as a rule, delineate the disposition and abilities of an individual, and tell them their past, present, and probable future.

A complete article is not required. For instance, even the tiniest fragment of a piece of rock can be "read" by the competent psychometrist just as easily as the largest boulder can.

As I have said, the scenes in the history of the object being examined can be observed or allowed to pass him unheeded, as the psychometrist chooses. Ordinarily the pictures rush by at a great rate of speed. They resemble a panorama, or rather a cinematograph. In order to get them to remain at rest so as to allow of examination at one's leisure, the psychometrist merely has to exercise his will-power. The scenes are true to actuality. They seem real as the scenes observed through a window.

Needless to say, the visions observed by the psychometrist have colours, and light and shade. A clairaudient also "hears" them; that is to say, if he sees a couple of men talking, he will also, as a rule; hear what they say. Again, the picture or scene showing a volcano in eruption would not only present form, colour, and movement, but the explosive sounds made by the volcano when the eruption being witnessed took place.

Further, for the time being the psychometrist actually seems to get the sensations, good or bad, startling or otherwise, which the object brings. So powerful is this sensation that often, as the reader will see from the examples I shall presently quote, when the article is one with an unpleasant history, the sensitive has to relinquish the

task of "reading" it, or at any rate to read it, so to speak, a "chapter" at a time.

The psychometrist cannot always get facts "to order," notwithstanding that most of his clients usually wish the could.

When the psychometrist has frequently to exercise his will-power to retain a picture, or when he has to examine continuously the pictures for a given purpose, or when the health is bad, then the practice of psychometry is extremely exhausting. At other times the exercise of the gift is in no sense detrimental. In the circumstances, however, that I have named, the practice of psychometry is much more exhausting than would be a corresponding time spent in manual labour. On ordinary occasions but little fatigue is engendered.

The descriptions given never escape a tinge of the bias of the individual psychometrist. For example, a materialist psychometrist will not describe the character of a clergyman seen in a psychometric picture with the under standing and sympathy with which the cleric would be delineated by a psychometrist who was a fervent Christian. And so on.

Again, a psychometrist having a large mental development in 'any direction can be of greater help in dilemmas coming under the heading of that faculty than can a psychometrist having he faculty small. And so forth. As I have said, a letter held to the forehead usually brings up before the mind's eye of the psychometrist a vision or visions of the writer, his whereabouts, and his past, present, and future life, illness or good health, etc. But care is necessary, or pictures relating to other persons may be brought up instead. This is owing to the fact that a letter usually passes through so many more hands than the sender's and the recipient's, and thus the letter received has many more influences than the sender's.

I have said that a whole object is not necessary to a successful psychometric reading, that a tiny fragment will do as well. This shows that the influence not only covers the surface of a given object, but extends completely through the substance of that object.

A young man came to a clairvoyante one day. He was studying for the army. She gave him the name, description, and address of a man whom he was to go and interview as a coach. Then she gave him a description of a young lady, whom he did not recognise, and of an elderly lady, also whom he could not recognise. She then gave him a description of his mother and father, and she told him that there would be trouble for him with those two ladies whom he did not recognise and his father and mother. He laughed when she told him that he would become engaged to the younger lady, and eventually marry her. He told her he would let her know, but was most sceptical with regard to the lady. He came in to see the clairvoyante again some six weeks after, and informed her that he had met the young lady, and that he was trying to get his parents' permission to marry her. He has since been again, and brought the young lady with him. They are now engaged. With regard to the coach, the young man stated that he had before been recommended to go and call on that very man, as a good tutor.

One day, about three years ago, a somewhat elderly lady consulted us. I noted that she was dressed in vivid colours. The first thing I saw was a young man, fair, with blue eyes, and with a very nice face. I gave her the description of him, which she at once recognised as that of her son. Then I saw him in an attitude as though he were trying to drag something along that was very heavy. He seemed to be enveloped in smoke or in dust of some kind. I then saw him falling backward. The lady was so distressed that I had to stop and to listen to what my client began to tell me. But, previously

to that, I had got the impression that he was doing something very brave. After my client had composed herself a little she told me that I had described most accurately her late son, who had been shot down whilst trying to save the guns. I was so much distressed at seeing her anguish that I could not possibly give her any more information. Had my client been dressed in mourning, I would not have told her all that I had seen. I should have concluded that there was some connection between the scene I witnessed and the mourning clothes.

A lady lately came to us for a sitting. After my wife had got half through giving descriptions of various people and things, the lady took from her finger a ring, asking what Madame could tell her about it. As soon as my wife took the ring and placed it at the back of her neck, she began to feel a horrible sensation—a mixture of anger and pain in the head, with a feeling of not knowing quite what she was doing. Madame then began to feel very hot, and got the impression that she was in India. She then saw visions of people dressed in white clothing, as I presume you would see them in a hot country. She was then inside a temple. There were priests, and different idols. The priests were dressed in long flowing white robes, and were very intellectual looking men. Then Madame Keiro saw a tall, military-looking man. That vision passed. She next saw and described the same man getting out of a window in his night attire. He fell, and she got a horrible feeling that he had nearly killed himself. She told the lady he committed suicide. The client then told Madame that the ring had been made in India for the gentleman of whom the psychometrist had given a perfectly accurate description, and that she had been engaged to be married to him. On his return to England he was very ill, and in a fit of delirium had acted as Madame had described, namely, had thrown himself out of the

window. He died six months later in a large London hospital, the name of which the client gave.

Madame Keiro's impression is that that ring will always bring bad luck. All the Orientals place very great significance on stones, to the extent of using them in the religious exercises connected with their faith. Each stone has a significance of its own. It is the common idea that when one of them is lost it brings misfortune to the person who finds it—that is, in India. The Hindoos are great mystics. Madame's strong conviction was that, at one time or another, that stone had belonged to the temple she clairvoyantly saw.

Another lady came to Madame Keiro some two years ago, of course as a perfect stranger. My wife told her she would have an engagement for the first time in nine months from then as a singer. She said : "Oh, she would have to get some sort of engagement before then, as it was imperative that she should earn money." Madame told her that she still got the impression of nine months. My wife added that she saw her singing on the Albert Hall platform, dressed in white. The lady replied that that must be her sister, as she herself never wore white. It was most unbecoming to her, and she hoped that Madame was wrong. She came in to see my wife twelve months after to tell her that she (Madame Keiro) had been perfectly right, that she sung first of all at the Albert Hall, and in a white dress. As a matter of fact, at the last moment some accident had happened to the blue dress in which she had intended to appear, and she was compelled to put on a white dress belonging to her sister. She had secured her first engagement in nine months to a day from the date on which she had first consulted Madame Keiro.

There are many marvellous and well-authenticated examples of what psychometry can do. In no case was the psychometrist told

what the object handed to him or her to "read" was, while in many cases the psychometrist did not even see it.

As showing, too, that the psychomotrist does not, by any method of telepathy, obtain the information from another person present or absent, I may say that the person handing the article to the psychometrist is often ignorant of its nature himself and of anything told with reference to it which no one present could know. For instance, a number of objects would be wrapped in paper, and after they had been mixed up, one of them would be selected haphazard.

Sometimes the same specimen was given successively to two or more psychometrists. Although their readings may have differed somewhat in detail, they yet agreed in the main. For instance, both would accurately describe the article and the main features of its history. In short, such differences in the respective accounts as appeared were only such as always occur in regard to ordinary, places and things described by two persons.

In June, 1861, Mr. Denton obtained a small fragment broken from an aerolite in the possession of Rev. W. B. Cristopher of Galena, Ill. A year later Mr. Denton gave the specimen to a psychometrist—a Mrs. Foote—who had no idea as to its character. She psychometrized it as follows:

"This is curious. There is nothing at all to be seen, and I feel as if I were in the air. No, not in the air either, but in nothing—no place. I am utterly unable to describe it ; it seems high, however. I feel as though I were rising, and my eyes are carried upwards; but I look around in vain : there is nothing to be seen.

"I see clouds now, but nothing else. They are so close to me

that I seem in them. My head, and neck, and eyes are affected. My eyes are carried up, and I cannot roll them down.

"Now the clouds appear lighter and lighter, and look as though the sunlight would burst through them. As the clouds separate, can see a star or two, and then the on instead of the sun. The moon seems near, and looks coarse and rough, and paler and larger in size than I ever saw it before.

"What a strange feeling comes over me! It appears as if I were going right to the moon, and it looks as if it were coming to me. It affects me terribly."

"She was," says Mr. Denton, "too much affected to continue the experiment longer. Had this aerolite," he proceeds, "at some period of its history, come within the sphere of the moon's attraction, and had its velocity so increased that its augmented centrifugal force had carried it off into space again, whence, drawn by the superior attractive force of the earth, it had fallen, and its planetary career ended for ever? Large fireballs have been seen approaching the earth, and then flying off again, apparently in this very manner."

On one occasion Mrs. Denton was handed a whalebone walking-cane. She had no opportunity of examining it, and supposed it to be of wood. Her impressions from it she described thus

"I feel as if I were a monster. There is nothing of a tree about it, and it is useless for me to go any further."

With great difficulty she was induced to proceed.

"I feel like vomiting. Now I want to plunge into the water." Convulsive shuddering here took place.

"I believe I am going into a fit. My jaws are large enough to take down a house at a gulp. I know now what this is--it is

whalebone. I see the inside of the whale's mouth. It has no teeth; it has a slimy look; but I only get a glimpse of it. Now I see the whole animal. What an awful-looking creature!"

On another occasion the same psychometrist was given a tiny fragment of the enamel of a tooth of a mastodon. The molar had been dug up by miners in search of lead out of a crevice thirty feet beneath the surface near Hazel Green, Wisconsin, U.S.A.

Mrs. Denton did not see the fragment, and did not know what it was. She read it in the following manner:

"My impression is that it is a part of some monstrous animal, probably part of a tooth. I feel like a perfect monster, with heavy legs, unwieldy head, and very large body. I go down to a shallow stream to drink. I can hardly speak, my jaws are so heavy. I feel like getting down on all fours.

"What a noise comes through the wood! I have an impulse to answer it. My ears are very large and leathery, and I can almost fancy they flap in my face as I move my head. There are some older ones than I. It seems so out of keeping to be talking with these heavy jaws. They are dark brown, as if they had been completely tanned. There is one old fellow, with large tusks, that looks very tough. I see several younger ones. In fact, there is a whole herd.

"My upper lip moves curiously: I can flap it up. It seems strange to me how it is done.

"There is a plant growing here higher than my head. It is nearly as thick as my wrist, very juicy, sweet, and tender-something like green corn in taste, but sweeter."

"Is that," Mrs. Denton was asked, "the taste it would have to a human being?"

"Oh no!"-appearance of disgust on the countenance"-it is sickish, and very unpleasant."

Psychometry proves that stored up in every piece of matter is a record of the history of that piece of matter, or, as some think, the piece of matter is able to put the psychometrist "on the track of "that history. It is very clear that the principle underlying psychometry is the same as that at the base of clairvoyance. Both psychometry and clairvoyance consist in reading the past, present, and future of something or somebody, however it may be done.

I have already described the aura. That things as well as persons and animals possess an aura has been proved over and over again by clairvoyance.

For a full discussion as to the probable whys and wherefores of psychometry. I have here no space. I must refer the reader for them to works like the Dentons' and others.

Mrs. Denton has a theory, by the way, that is very interesting. She says:

"We know there are peculiar conditions of the atmosphere which render it, like the polished plate of a skilful artist, capable of receiving and reflecting the images of objects occupying' positions favourable for such reflection of their images. Of this we have ample evidence in the various species of mirage. That there may be conditions of the atmosphere fitting it not only to receive and reflect, but also to retain these images after the objects have been themselves removed, appears to be a conclusion not altogether unwarranted by facts. . . That the persons who had so lately," she continues in reference to the incident I have already described that occurred to Mrs. Denton at the railway-station, "been sitting in the car (some

of them, doubtless, for several hours) had radiated to the surrounding atmosphere that ethereal fluid which stamps upon it these images, it being in a condition to receive, to retain, and to render them visible in open day, I regard as a simple, safe, and natural conclusion."

In other words, she holds that the atmosphere is, so to speak, a sensitized plate, and the pictures the psychometrist reads photos on its surface. As I have already said, however, I should rather hold that, in the case of the incident at the railway-station, it was the aura of the interior of the car (not the atmosphere) that had retained the picture (together with many others), which picture Mrs. Denton saw first because it was the most recent, and therefore, perhaps, the most "solid" or "plain."

As for the pictures themselves, I hold that they were composed of particles of the aura of the persons and of their clothing. In fact, the car and the passengers had exchanged auras (or portions of them), and that, just as a psychometrist was able to "read" the car from the people, so she might have also "read" the car from the people. That is to say, had she seen the people first, she might have seen around them the picture of the interior of the car. .

As to how the psychometrist is able to see, not merely the most recent picture, but *all*, on that point I have no theory whatever. Nor have I any hypothesis to advance as to how it is that the pictures do not present themselves to the psychometrist like a "composite photograph" (which is a photograph, as the reader will remember, made up of many photographs—for instance, a number of faces taken on one photo-plate). That is how it seems to me the psychometric pictures would naturally be seen—in, therefore, a hopeless jumble. The fact that they "reel themselves off" to the psychometrist like a diorama this is, in my humble opinion, perhaps the most marvellous

phenomenon of all. It tends, I think, to favour the view that the record is not contained in or about the object at which the psychometrist looks, but that that object is simply something that places the psychometrist in *communication* with the records. Still, as I have before said, I think that, on the whole, the facts justify another conclusion—the one I have stated above.

'Of course, there is the theory of the thought-body—that, for example, to use again the case of the incident at the railway-station, the travellers had left a thought body behind them, that their thoughts had fashioned an actual material representation of themselves, and that this was what was seen by the psychometrist.

There is, however, a difficulty. The psychometrist in the course of his investigations, sees, as the reader knows, representations not only of persons, but of animals and *things*, and therefore inanimate objects give off conditions taken from the people who have owned or handled them.

The light in which the psychometrist sees the phenomena he describes—is called by some "latent" light. It is latent in the picture. If this be so, we have a materialistic analogy in our old friend luminous paint, which absorbs light during the day and gives it out during the night. Diamonds and other gems also, if placed in the direct rays of the sun, will afterwards act in the same way. Pearls must be exposed to sunlight, or they lose their lustre.

However, the how and the why of psychometry is not yet clear to us. All we know is that it is a gift, and a demonstrable one. As to the manner in which the history of the object is stored up we are quite in the dark. I can only repeat, and the reader may select which he pleases from those I have described and others to the source of which I have referred him, that in my opinion the most "likely"

explanations are, first, that the record of the object is contained in its aura; and, second, that the object is simply, so to speak, one end of a telephone-wire (although we cannot yet see as well as hear by wire), putting the psychometrist into touch with the record.

The materialist will argue that while it may be possible for sights and sounds to be held and reproduced by animate objects, it is impossible for them to be memorized and recalled by stocks or stones. After all, however, even from the materialistic standpoint, that sights and sounds can be registered and recalled by matter is not wonderful. Does not the materialist tell us that the brain registers sights and sounds? And is not the brain composed of matter ?

"Oh," but the materialist may argue, "the matter composing the brain is different from the matter composing, say, a stone. "How does he know that, basically, essentially, such is the case. Bides, even if it be different, may the two not possess, at any rate, this attribute in common—the attribute of being able to store up a memory of its surroundings?

Of course, I am only meeting the materialist on his own ground. I am showing that, even from his own point of view, the probabilities are in favour of the reality of the phenomena we are considering. Personally, as the reader knows, I consider other explanations of this phenomena are more to be accepted.

Other opponents of psychometry take their stand on religious grounds. They ask, Is it allowable ? I can only say for my own part that I think the possible is the permissible—that as it is possible for us to know what psychometry teaches us, it is permissible for us to seek and, if we can, obtain the knowledge. Surely the first thing that the Creator would wish us to do is to know ourselves, and the great value of psychometry, as of all the

kindred sciences, lies in the fact that enables man to more thoroughly know himself.

Of course, when I speak of the possible being the permissible, I do not mean that it is permissible for everyone able to understand the facts that psychometry reveals to be told them. There are many things that people can understand that they should not be told. For instance, everyone when once told could know how to make explosives, but it would hardly be wise to let everyone have the knowledge.

On the subject of the religious aspect of psychometry, by the way, I may say that there are many instances of psychometry and clairvoyance mentioned in the Bible. I have space for only one. It is this: "Jesus said unto her, Thou hast well said, I have no husband; for thou hast had five husbands; and he whom thou now hast is not thy husband; in that saidst thou truly. The woman saith unto him, Sir, I perceive that Thou art a prophet" (John iv. 16-19).

From this it is clear that clairvoyants in Biblical times, so far from being in any sense of the word looked down upon, were honoured as prophets. So that there can be no question as to the view that at any rate should be taken by religious people in reference to the subject we are now discussing.

Then we have the opposition of the mere blind, uninstructed bigot—of the man who has never studied the subject, but who is certain that there is nothing in it, and that those who practise it are frauds and those that believe in what psychometrists tell them are fools. There is no arguing with a person of this character, even if he would stop to argue—which, of course, he will not. One can only leave him to wallow in his self-satisfied complacency. This complacency, however, does not always stand him in very good

stead. Says Gray, "Where ignorance is bliss, 'tis folly to be wise"; but the wisdom of this I have always been too ignorant myself to see. If I might humbly venture to say so, I should write the phrase, "Where ignorance is bliss and safety, 'tis folly to be wise." It is seldom wisdom *and safety* to walk through life blindfolded, and that is just what those that reject the help that psychometry, clairvoyance, palmistry, and other sciences of the same nature do. It is like having to walk along a pitch-dark country road and rejecting the friendly offer of a lantern. The chances are that the self-sufficient rejector of valuable aid falls into the ditch. He must not be surprised if he meets with but scant sympathy—at any rate, from the person that offered him the lantern.

A good instance of rejectors of the lantern of psychometry falling into the ditch is the case of the Globe Life Insurance Company of America. The president of that company employed a certain Mrs. Hayden, a psychometrist. This, however, did not meet the views of the board of directors. She had been, says Dr. Buchanan, "very successfully employed . . . in protecting the company against losses in insurances on lives, until forbidden by the bigoted stupidity of the board"—a folly which contributed largely to the losses of the company.

In the case of this company the disaster can obviously be traced back to a rejection of the help that psychometry can afford. In most cases, however, people suffer who know not why they suffer. They do not reject the aid of psychometry because they know of it, but do not approve of it. They simply are unacquainted with the subject. It is to inform such of the great help that awaits utilization at their hands that I add this section to the present work. I know from vast experience how great a help psychometry is, and I should be lacking in my duty, possessing that knowledge as I do, if I did not do my

best to spread a knowledge of the science among those to whom the subject may be new.

I believe that this faculty lies dormant in every human being, and that it is possible for everyone to develop it.

Some psychometrists are so sensitive that they can read the character and often the thoughts, to say nothing of other facts, of a person in the street by merely walking behind them. To walk behind people and imitate their Psychometry gait and carriage, also to—endeavour to feel as they feel, is recommended as a good way of developing the faculties of psychometry.

Another good way is to attempt to psychometrize letters before they are opened. The letter should be placed to the forehead, the mind should be in a pensive condition, and any impressions received, apparently not one's own ideas, should be carefully noted. It would be a good plan, of course, in trying this experiment, to refrain from looking at the handwriting and postmark of the letter first, in order not to get any impression as to the identity of the sender. In dealing with letters, too, the student must not forget that the handler of the letter who leaves the strongest impression behind would usually be the person concerning whom the psychometrist will get impression. For instance, the postman may be of a more positive nature than the writer, or may be consciously or unconsciously the better able to impress his individuality upon the letter. The consequence will be that the psychometrist will "read" not the writer of the letter, but the deliverer of it.

There is no limit to the means where by the student may develop his latent psychometrical faculty. Any object that he may come across of a handy character will serve for him to experiment with. For instance, articles of adornment worn by people he knows,

and so, on should be pressed into the service. I say people that he knows, because in getting impressions he will never know, unless he is acquainted roughly with the history of the object or its owner, whether his "reading" is correct or not. Of course, I refer to his earlier experiences. When he has thoroughly developed the faculty he will have no doubt as to the accuracy of the impressions he receives. He will know from experience that his consciousness cannot fail to receive properly the influence thrown off by the article he is examining : . He will know that, as I have said, psychometry is a science, and therefore that it has to do with laws that, given proper conditions, work unfailingly and unchangeably.

I need not remind the student that in this case, as in regard to everything else, "practice makes perfect," and that "a faint heart never won," etc. The secret of success is perseverance. Of course, the results achieved by some students will be more pronounced and quicker as to the date of their arrival than will be the case in regard to other students. The more "psychic" a person is—the more, that is to say, his spiritual nature has been developed—the more easily will his psychometric faculty be aroused to action. Refined natures, therefore, will develop in about half the time taken to develop others. It is a case of "Unto him that hath shall be given," but it *is not* a case where the development of the psychometric faculty is concerned of "Unto him that hath not shall be taken even that which he hath." For even supposing that the student gains nothing, he loses nothing.

But, as I have said, it is possible, in my opinion, for everyone to develop a faculty that everyone possesses. And everyone possesses it because everyone is a human being, and psychometry is inherent in every human being.

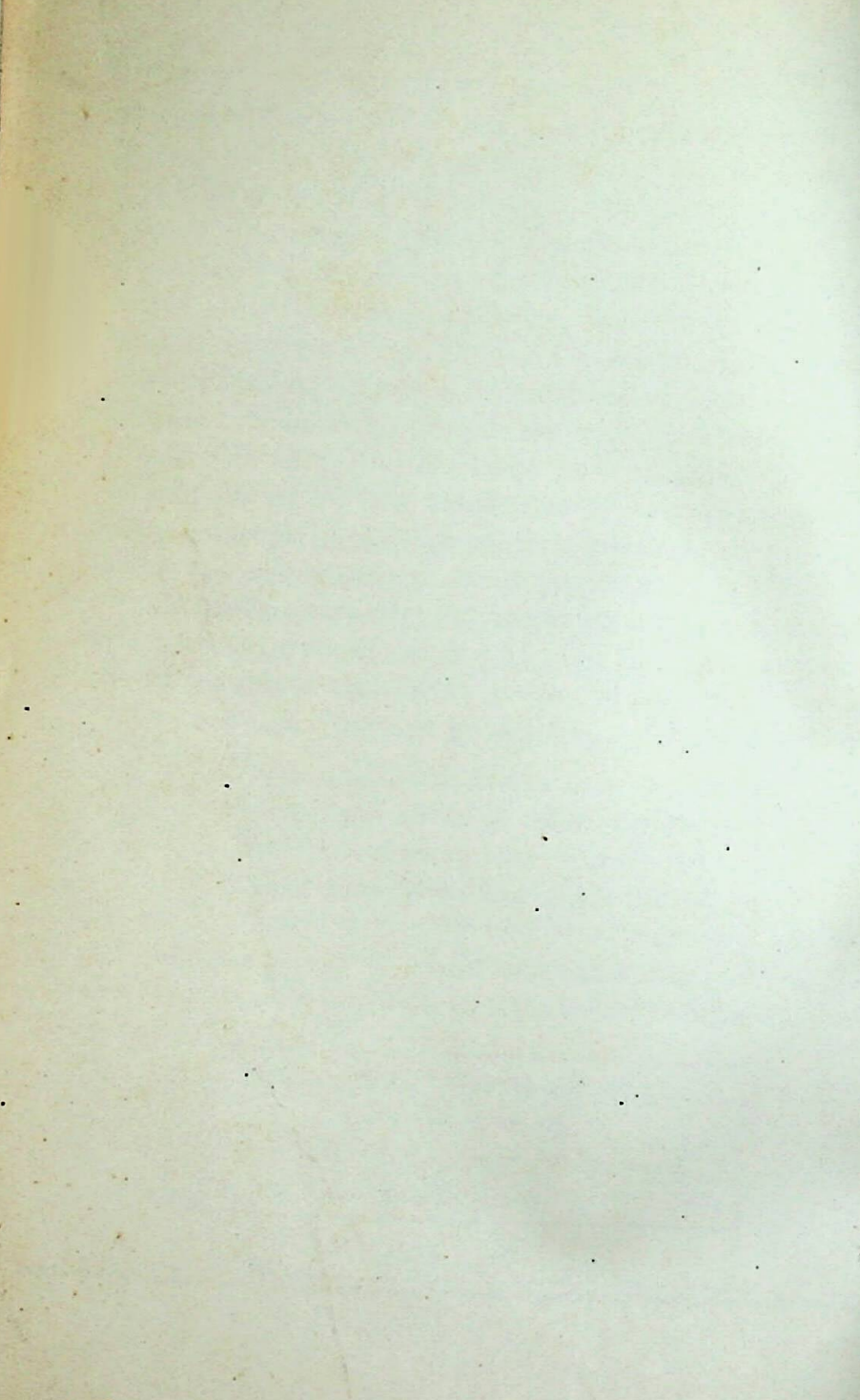
I have already hinted at the material advantages that the knowledge of this science would give to mankind. But there are other and far greater advantages that would result. As it has been well said, "Are we too enthusiastic if we indulge the belief that with a general cultivation of this faculty there will dawn a brighter day than humanity shall ever before have witnessed?" may we not reasonably hope for less of wrong and more of right when men and women shall have learned that all on which their shadows rest—every ray of light which they reflect—becomes emphatically a "recording angel," faithfully transcribing their words, their deeds, their thoughts nay, the very motives of their hearts? Alas for the peace of the evildoer when from every object by which he is surrounded is own image stares him back in every attitude requisite for the consummation of crime, and with a persistency that time cannot effect! Alas for the plotter of mischief when he realizes that every object he uses and touches records his actions and thought and learns that the record may be "known and read of all men!"

**" This little life is all we must endure
The grave's sweet peace is ever sure:
We fall asleep and never wake again."**

Not so. There *is* a future life—their *is* a "day of reckoning."
For a life-motto each of us might do worse than choose the following:

**"Like the traveller in the snow
Be ever my lot :
Leaving the mark of the way I go,
But staining not."**

THE END





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